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405 ALIVE



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RECALLING THE GOLDEN YEARS OF BLACK & WHITE TELEVISION

ISSUE 22, Summer 1994.

Editor Andrew Emmerson, G8PTH



ANOTHER JAM-PACKED ISSUE...
See inside!

UNIQUE READING FOR UNIQUE PEOPLE.

THOUGHTS OF THE MONTH

People who chase after old televisions? Oh yes, treatable but not curable.
— *Ian Jolly.*

I hate television. I hate it as much as peanuts. But I can't stop eating peanuts.
— *Orson Welles*

Chance favours the prepared mind
— *Don Lancaster.*

SUBSCRIPTIONS!

Every year a few people actually *forget* to renew their subscription; this is quite apart from the (thankfully) few who sever their allegiance intentionally for some other reason.

So to make it easier for everybody a message in this panel on the left should make it plain if your time has run out. We hope you will renew and ...**please do it now.** It's so easy to forget if you decide to leave it 'to the end of the month', in fact we'll happily accept a post-dated cheque (up to a month forward). You can also pay by credit card (Access, MasterCard, Visa or Eurocard).

We do not employ staff to write chase-up letters, in fact we don't employ anyone at all. Muggins does the lot so please make his work easier by renewing on time (or even sending a note saying why you don't intend to!).

Send a cheque or postal order for £15 (inland), Eurocheque for £17 (abroad) *made out to Andrew Emerson* or send \$25 cash (world air mail), which will pay for a year's subscription. Pay by credit card if you like but the payment has to go through another account and there is a 5 per cent surcharge for credit card transactions to compensate for the bank's extra charge. Oh yes, please **don't** make out your cheque to '405 Alive'; there is no bank account in that name and the cost of setting one up would only force up subscriptions. The magazine is not a business, more a labour of love, and the price you pay just covers direct costs!

In future all subscriptions will run until the end of the current volume (rather than for 12 months) and charges will be adjusted to reflect this. In the meantime this panel will indicate when readers' subscriptions run out during the year.



FROM THE EDITOR



Another issue and another one late. I'd like to say I have given up feeling guilty but that wouldn't be true and probably the best thing to hope is that you are so used to receiving your magazine late, only a year's delay would now be surprising. I have go to admit that life here at Falcutt Hall is getting pretty stressful and producing this magazine on time while still making a living is no longer a practical possibility. The magazine will continue to appear but the timing may be a little irregular, simply because the effort in producing a publication of this volume unaided is frankly quite substantial. I can certainly say the joy is in seeing, and then publishing, the marvelous material contributed by you, the readers, and your interesting letters. Please keep these coming.

In each issue there is always some time-dated information and it does sometimes happen that your magazine arrives after the event (or whatever) has happened. Please accept my apologies for this. If I could pay for secretarial assistance no doubt the magazine would be published on a strict timetable basis but in reality the work involved has to fit in with the necessities of earning a living and maintaining a household.

Again this is an 'emergency' issue in that it doesn't contain all the articles promised and previewed. I really do hope to get back on schedule 'real soon now' as the Americans say.

You may spot some minor changes to the design and layout of this issue. I have also just bought a hideously expensive but correspondingly powerful image scanner (a Hewlett Packard Scanjet IIP with Accupage technology, in case you're interested) an in time (in other words, once I have learned to drive it) this should allow me to incorporate more 'external' material without the need to physically cut and paste photocopies. But that's for later, now on with issue 22.

405 ALIVE

Issue 22, Summer 1994

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LETTERS, WE GET LETTERS



From Steve Ostler, Worcs.:

I hope people saw the film 'Band Waggon' which was shown on TV recently. What a film! It's got everything! Not only an unbelievably beautiful starlet but more importantly (of course!) loads of pre-war TVs, including what looks like the 1939 Philips, Emitrons and pseudo-Emitrons. We also meet C.H. Middleton (of the 'Television Garden' programme) at B.H. and Jasmine Bligh is seen in an introduction mentioning the morning demonstration film, complete with pre-war style slow vision mix. We learn that Arthur Askey's television service "must be off the air before the BBC comes on at nine", and in those days even Adolf Hitler shared the same television wavelength! All in all, greatly enjoyed.

On another subject, can anyone say when the expression TV was first used? I think it was never heard pre-war. Was it an Americanism?

I suppose I need to explain to people who didn't see 'Band Waggon' that it was a comedy and that both Askey's and Hitler's pirate TV services were a figment of someone's rich imagination! And yes, when did TV (or T/V for that matter) first appear? Answers on a postcard please... [Editor]

From Wilton B. Smith, London:

The spring issue of 405 Alive was very interesting and I attended the lecture on John Logie Baird by his son Dr Malcolm Baird on 20th May, which was most interesting. I only knew about this from the information you gave on page 63, and Anerley is just down the road from where I live. There were a number of 'old boys' from the Baird Television Company who reminisced about the early days.

From Tony O'Neil, Essex:

I will be forwarding a news release shortly about the National Vintage Wireless Museum's progress. Things were slowed down considerably and we were unable to open last year as originally planned. However, the refurbishment and installation work at the lighthouse [The High Lighthouse, Harwich, Essex] is now complete and we are on course for opening this summer.

As yet we have no details of our opening times but I can be contacted on 0206-322606 for updated information. Apologies to your reader who took a trip to Harwich only to be disappointed.

From Pat Hildred, Leeds:

Tv IS KING - ARTICLE CORRECTION

When I was reading through my article in the last issue, I realised I had made a mistake.

Robert Shaw, the first man to be televised to an audience, was televised by Baird in the Temperance Café, Falkirk, indeed from the 'Quick Lunch Bar' where the transmitter was set up, not from the Town Hall. This all happened *before* the London demonstrations.

Robert Shaw, who is now 86 and wheelchair-bound, when asked whether he watched much television, replied: "No, I'm too busy a man." Good for him, I say!

Secondly, I would like to reaffirm that the overall view put forward by my article was intended to be very positive; if I spotted a few minus points, they were only superficial. Nobody's perfect. I can only say I enjoyed the exhibition immensely and can *highly* recommend going to see the forthcoming London one, which should be even better.

EKCOS REVERBERATE

I loved the fun article about Bob Smallbone's 'Roundish Ekcōs' in the last edition and can add to it the fact that I too made the same startling discovery a couple of years ago at a stylish 60s riverside flat in Kingston-Upon-Thames. It was whilst relieving myself at a family gathering and I think they thought 'scrutinising the toilet seat' a poor excuse for why I was in there so long!

Yes and I also have an Ekcō baby-bath in my loft (my own original specimen I fear), and finally my mum's old greenhouse thermostat is an Ekcō. What other diverse things did they make?

From Dave Hooper, Tallaght, Dublin 24:

On the 29th May I was firing up my 405-line Emerson TV with Test Card C. Because of a fault in the turret tuner, I have been injecting the signal into the sync separator at LF. When Rod EI3CZ [a fellow amateur television enthusiast on ham radio] called in on 144.75MHz for a test, I plugged the 405-line signal into the 24cm transmitter and awaited results.

After first complaining about the jumbled signal, he quite correctly said that it appeared to be running at the wrong speed. So I admitted pulling his leg and asked him to record and re-transmit the signals, which resolved perfectly here when received. Although he is only about 1km away from me, I feel pleased that we brought a little 405 back to life in this way.

Yes, it is of course perfectly feasible and legal for radio amateurs to transmit 405-line television in this way [Editor].

From Philip Howard, Bournemouth:

Thanks for the Spring 1994 edition of *405 Alive*. This little booklet should carry a health warning.

I do not have in my collection any 405-line televisions or other such useless junk that an enthusiast may hold in high esteem, but...

In a classified advert at the back of the book was a colour video camera. On phoning the owner that particular camera was now sold but he did have a black and white camera I could purchase. Going round later in the day to pick up one small b&w video camera I spotted a hulking great television studio camera. About twenty times the size and weight of the b&w camera I had intended to buy, it looked so lonely on the floor, the owner not having a table strong enough to take the camera had placed it on the floor for a buyer who had not turned up.

A short discussion and some money later, I found I was now the owner of a Philips Studio Camera, type LDK5, ex-Thames TV and probably dating from the mid-1970s. I have now caught the bug, all sorts of semi-useless junk will now start to be acquired. Why can't I stick to stamps? They take up so much less room!

Philip is now looking for camera cables and assistance with this noble beast. See his small ad at the back of the magazine. [Editor].

From Maurice Stedman, Upminster:

I am delighted to be able to tell you that my appeal for information on the Taylor TV sweep oscillator 92A has produced a result. Someone in Yorkshire telephoned me and I now have all the information I need for an effective repair.

That's always good to hear, people helping out others. [Editor].

From Michael Bennett-Levy:

I do not normally respond to reviews of my work either good or bad but I feel I have to respond to Pat Hildred's article in the last issue of the exhibition 'Tv is King'.

It is true that there were four unguarded pre-war cathode-ray tubes on display at the opening ceremony, but this was not my responsibility as I had only an advisory role in the setting up of the exhibition. This fault was corrected and all the tubes were covered by bullet-proof glass cases before the exhibition was opened to the public at 10 am the following day.

I am sorry that the Cossor 437T of 1937 was wrongly spelt on the label, but the Cossor Table Model 65, 1939 and the Cossor 1210 TV/radio, 1939 nearby were correctly spelt. If this was the only typographical error in an exhibition covering two floors I hardly think it worth a mention. He goes on to state that there were incorrect model names but gives no examples – I believe he is mistaken. Every model except for the White Ibbertson projection set, (which for some reason had no label), was labelled with the model number printed on the chassis or the back cover. Five sets, the Alba TR9872, the three pre-war Cossors and the pre-war RGD, had no details on them; these were all identified from original printed captioned pictures in my possession. He states that information on the year of manufacture was sometimes incorrect, but again gives no examples. It is possible that there were mistakes here, as I have to rely heavily on others for the details of post-war sets, but when I was unable to confirm a date I put either a '?' after the date on the label or a more vague statement such as 'circa 1975'. If he was able to correct a date why on earth did he not inform me so that the information could have been more accurately presented?

The statement I take the greatest exception to is "No attempt had been taken to acquire the right bits – like knobs for instance and sometimes incorrect mixed or broken knobs spoilt an otherwise nice exhibit."

Again no examples, but I wish to place on record here that with the exception of an unnamed pre-war set illustrated on pages 2 and 3 of my book "Historic Televisions & Video Recorders" and a Rank projection set circa 1985 (missing one knob) which I acquired two days before the show opened, every set had every knob and every one was original and unbroken.

Even the Ekco vision-only model TA201 of 1939 which I illustrated on page 16 of my book and stated that the knobs were not original had been replaced with a perfect example for the exhibition with original knobs. Similarly the Cossor 1210 TV/radio of 1939 illustrated on page 17 of my book with the wrong safety glass had been replaced with a perfect example. In fact this set is in new condition, having never been switched on, the trimmers being still in position). One set, a 1940s Philco TV/radio had the radio dial missing. This was broken and was being copied for

replacement when the exhibition opened.

The only other set missing 'bits' was the KB "Royal Star" transportable PVP20 illustrated on page 41 of my book. I pointed out that the handle cover was missing then and unfortunately I had not been able to find a replacement set until the NVCF fair on the 15th May.

The exhibition, which has now finished, used only the best examples of the sets illustrated in my book together with other sets I acquired since publication last year. In addition to my own sets I arranged to borrow two pre-war German sets, a Bush mirror-drum and the Baird transmitter. With the exception of these borrowed items the bulk of the sets together with a few extra recent additions have now been transferred to London where they will go on display at Sotheby's, 33/35 New Bond Street from 2 - 11 August, entrance free.

405 Alive is happy to print all shades of opinion and give anyone the right to defend him or herself in print. It does occur to me that captioning errors are the responsibility of the exhibiting gallery but that may not be the point that Pat was trying to make. Michael adds there will be a proper catalogue prepared for the London exhibition, also an addendum to his book 'Historic Television and Video Recorders' which will be posted to all those who register an interest – no doubt a stamp for return postage would be appreciated. A second and enlarged edition of this book will be published towards the end of the year. [Editor].

From Joe Starie, London:

I was intrigued by all the interest in 'Retro TV' or 405 Alive, possibly because it was live then, now only preserved in salvaged telerecordings. We can only recall or imagine how good the original broadcasts were.

Thanks to Dickie Howett, I've been famous (or infamous) for fifteen minutes. However, it reveals as engineers how some of us tended to dwell on the operational defects of our equipment; in the main these were corrected by fair means or foul. Breakdowns were often more exciting than programmes.

This could not be said of 'Quatermass and The Pit' – that was in production at Riverside when the first one-man vision control experiments started under Ben Palmer. *It was Ben, not I, who did all the operating in addition to devising and frequently modifying the system as it went along.* A variety of headaches were alleviated by Ben's ingenuity and his bottle of aspirin.

Suffice to say, TV Centre's studios started up with a working system, too elaborate to go into here. To say the least, it kept the engineers busy.

Meanwhile, as the Riverside trials were going on some bricklayers were building the Chiswick Flyover, but you can't blame me for that.

From Mike Lemin, Limpenhoe:

I was interested to see the article on Joe Starie. I remember him joining us at Lime Grove in the maintenance department. I think his memory is playing him tricks. The image orthicons (Marconi Mk III) were inherently stable, as were the EMI C.P.S.. We aligned the C.P.S. only weekly – not hourly! Incidentally, at the time of the 'one man control' experiments I was Ben Palmer's special assistant and made the waveform monitor that displayed four separate line waveforms (all values!). Derek Hobday, who later became a lighting director, produced from home a 12-inch electrostatic

green CRT, so we mounted it at 45 degrees in an old Cossor console TV monitor cabinet. The CRT was shaped like a huge onion, almost spherical at the face. Looked positively lethal! I'm retiring myself on September 2nd after nearly forty years with the BBC, ATV and Anglia (29 years). I think I've almost seen the history of TV unfold. I've enjoyed it greatly, and it's sad to see the recent changes that will put so many out of work.

From Anthony Goodman, 91 Watling Street, Radlett, Herts., WD7 7JA:

Got the Spring '94 issue of *405 Alive* just in time to remind myself about the National Vintage Communications Fair at the NEC in May. I had been in two minds as to whether to go along this year, as the event in 1993 had been sadly lacking in vintage hardware at anything like reasonable prices. However, this year the dealers made the event well worth attending, with many excellent examples of 40s, 50s and 60s TV sets going for prices as low as £15. As my collection of vintage TVs is dismally poor, I was delighted to have such a choice, but as I'd dragged two friends along, and had made the journey up to the Midlands in what's not much more than a 2 + 2 sports car, I had to be very select as to how many sets I could bring back with me. I plumped for three, which seemed that best compromise between price, looks, condition, and size. The sets are one Pye PTV 12" portable; one Philips MK 98521 17" and one GEC BT5144 10", the latter being the nicest of the lot, and in extremely good (external) condition. Having no knowledge of electronics, and certainly no confidence to even tinker with the sets, I have no idea whether any would work in any fashion, and don't intend on even trying to power them up. Still, for the little I paid for them, I'm happy to let them take up valuable space in my living room as lovely bits of furniture to be looked at and polished occasionally. I would be interested, however, in knowing something about these sets, so I'd be grateful to hear from anyone who knows anything about their dates of manufacture, or even has service data.

The Spring 94 issue was a real cracker, even if the 'Death of a Station' article was one of the most depressing I've ever read. To read such comments as, "Nearly 400 two-inch videotapes that were known to exist as late as 1978 have, as far as I can ascertain, gone without trace" was sickening stuff. I suppose there is at least some optimism to be had in the knowledge that it is equally uncertain that the tapes were actually, physically destroyed. But until any actually turn up...

The other article which tweaked my horizontal hold (if I may coin that phrase) was 'Starie's Stories'. Not only were Joe Starie's reminiscences of hardware installation in many of the studios I later worked in, quite fascinating, but the details he gives on creating the original Doctor Who title sequence had me running back to my video camera to see what I could achieve with a similar set up. I used a large mirror to effectively reverse the scan of the monitor, and got some very hypnotic results, even if I didn't quite achieve the exact look of Joe's efforts as broadcast. If anyone has any other words of advice on achieving the Doctor Who look, I'd be very interested.

From Andy Boot, Leytonstone:

Thanks for my first issue of *405 Alive*, and also the compendium issue. What can I say, except that I really loved them, and I think that I may yet get into delving about in the back of old TV sets!

It was a great relief to find out that I wasn't the only person who ever loved test-card music - although it wasn't so great by the time I started listening, as we're talking early seventies rather than the sixties, and my memory tells me that the tapes were getting a bit patchy by then - and I was even more astounded to find that people have actually researched them! I think the Test Card Circle may be hearing from me soon.

My main interest is in vintage programmes from the period, and also the ephemera of broadcasting, like the logos and idents of different stations - I can just about remember Associated-Rediffusion. However, I found a lot of the technical stuff fascinating, and it made me want to investigate the insides of old TVs instantly. And would you believe that for the first time I actually understood the difference between 405 and 625 lines!

So, thanks again - I love the mix of technical and non-technical articles, and I look forward to becoming more active as a 405 Aliver. But two things before I go. Firstly, I bought one of those ITC compilations - The Seventies, vol.2. It has a series called SPYDER'S WEB represented on it by one episode. I'd never heard of it, but it's a rather fine spy show with a touch of dry humour. What's really interesting from our point of view, though, is that it's taken from a broadcast tape that is b/w and has the ATV ident at the beginning. It also has 'End of Part One', etc inserts still in place, with a second's gap before the 'Part Two' insert - and a wonderful spidery guitar theme. Can anyone offer any suggestions to an idiot like me as to why this should be, when all the other shows are in colour, and uncut in this way?

Secondly, it's the 75th for the Beeb in 1997, and I hope that they'll be celebrating as they did the 50th in 1972 [*You bet!*]. That was what really got me into TV and radio, as I was seven going on eight, and found myself fascinated by the images from the past in documentaries like COUGH AND YOULL DEAFEN THOUSANDS (or was it hundreds?). Are any of these actually available in any form? I'd love to see them again - perhaps a small ad would be the best idea?

When companies repackage old TV material for release on sell-through tape, they seem to have different policies. In general they like to re-establish their copyright and this generally means new titles or some modification to the original ones. Some companies have a more enlightened attitude, or at least enlightened in our eyes because we nostalgia freaks like to see programmes exactly as they were originally broadcast. Any silly coloured titles superimposed on old b/w programmes destroys that illusion instantly!

Originally there was a feeling that continuity announcements (such as 'End of Part One') that were irrelevant on the sell-through version should be cut out but now I guess doing this would cost money, so the companies leave the tapes 'as is'. It may also be at the discretion of the producer who is responsible for compiling the re-issue. Another reason for 'tampering' with old programmes is when they are repackaged for showing on TV, either to a new generation of viewers or for sale overseas. That no doubt applies to the (more saleable) colour series you saw on the tape. In their case, 'End of Part One' captions cropping up at the wrong place would clearly be an embarrassment. On the other hand the copyright owners probably thought no other broadcaster would want to show a b/w programme and left the tapes exactly as they were. And on a sell-through re-issue these captions are not a problem.

As for finding people who will let you borrow recordings of programmes they caught on TV, yes, putting a small ad at the back of the magazine is definitely the best way. There is also a group called STARS (Savers of Television and Radio Shows); I know several 405 Alivers belong to them and swap tapes. Then many of the appreciation societies for individual TV programmes have tapes circulating among their members. Addresses for all these organisations have been published in 405 Alive in the past and have been compiled in the 1994/5 Sound and Vision Yearbook (which is advertised in 405 Alive of course). I'm biased of course but I don't believe any serious enthusiast can manage without a copy of the Yearbook! [Editor]

From Tony Bridgewater, New Malden:

With regard to the question about a third studio at Alexandra Palace, certainly one existed at the outset in 1936. It was located alongside Studio B in the area between A and B and was used during 'Baird weeks' for announcements and one-man (or one-woman) performances such as singing. Spot-light scanning was used, as in earlier 30-line days, so the studio was otherwise in darkness. Only head-and-shoulders, or at most waist-length, shots were feasible.

This studio, never known as Studio C but usually 'Baird Spot-light' or 'Baird Announcing' of course had to close down in February 1937. Later it became part of the Central Control area.

From James Pople, Lyme Regis:

I joined BBC-TV, albeit in the film department, in 1951 and moved to ARTV in 1955, ultimately retiring from Thames five years ago as a producer/director in OBs. I've known John P. Hamilton since 1955 and, as you know, he put us in touch.

On Coronation Day (1953) I was at Kays' Laboratories, my job being to cut out the overlaps and top-and-tail the reels as they came off the printer. This was a 202½ line suppressed-frame telerecording on 35mm. When complete it was DR'd [despatch-ridered] to a helicopter at Alexandra Palace racecourse. Thence to London Airport and, I think, by Canberra bomber to New York, being the fastest thing across the Atlantic (no satellites in those days!). The Americans got it on their screens almost in 'real time', allowing for the five hours' time difference. Heady days!

Why the 202½ line recording was judged better quality I can't remember, maybe one of your readers can.

I am on the Executive Committee of the Cinema and Television Veterans, which is open to those who have worked in the film and television industries on a continuous basis for 30 years or more, and I have taken the liberty of writing a piece on 405 Alive for our magazine *The Veteran*, so you may get some response.

Yes, Jim, we have had several new readers as a result of your article and also as a result of John P. Hamilton's sterling work in spreading the word. Your help is greatly appreciated. And perhaps someone would indeed like to take over the subject of early telerecording policy again. [Editor]

From Dave and Jill Probert, Walsall:

At the National Vintage Communications Fair this year we came across a 16mm film of a TV programme and wonder if anyone knows about it.

It is called 'Cooking PriceWise' with Vincent Price and is complete in quite good condition but no Thames TV idents and no sign of their having been removed either. We noticed what looked like a standard replacement leader at the start but when testing found it had the original audio ident (or most of it) left on.

It says COOKING PRICEWISE - VTR No. THS 3301, 17:7;7? -(splice here), but we think it could be 1971, the same as its Thames transmission. An old ITV Handbook states transmission in summer 1971 of just six programmes and at the end credits lists it as an I.D. TV production. So one must presume it was an independent production.

The colour is quite good, with reasonable definition and very good sound, shot on a set about the size of the average living room. And without a doubt in just one take – and it shows, with a few fluffs and nearly a 'dry-up'. Quite enjoyable though.

From Larry Coalston, Isle of Wight:

Dicky Howett's memory of the quality of black and white pictures of the 1950-60s is not fair to the engineers who struggled hard to put out what were then the worlds best quality state of art television pictures. Many BBC OB engineers of the time would disagree with the statement that 'the electronics of the CPS Emitron were basically rubbish' (page 31). The CPS Cameras were originally in operation on BBC London Tel. OBs. in the early 1950s and gave a picture quality with a very photographic grey scale. The resolution and definition (bandwidth) of the vision was measured in excess of 5 to 6 MHz. (max for 405 lines was normally 3MHz) but of course the CCU controls had to be operated correctly to prevent the 'peel off' on highlights.

American Telerecordings.

The quality of American telerecordings (page 9) was inherently technically superior with respect to line structure and flicker, but subjectively this was not the case. Recordings of American studio (and OB) originated programmes using Image Orthicon Cameras displayed the black 'throw off' from highlights. Witness the Channel Four repeats of the Nat. King Cole shows in recent years. - This defect was mainly due to unsuitable operation of an incorrect lens aperture (too wide open) and CCU target controls in conjunction with very high contrast lighting. To minimise this required experience and skill on the part of the lighting supervisor and vision control engineers. The technical cause of 'throw off' was researched by both English Electric and EMI and in the late 1950s led to the 4 1/2" I.O. with its bigger glass target area.

Up to about 1980, whenever BBC 405 and 625-line film telerecordings were transferred to VT masters (both for 2" quad and the later standard 1" tapes), the film was replayed from older flying spot telecine machines (Cintel Mk II) which were equipped with 'spot wobble' on the scanning CRT. When properly adjusted the line structure on the vision output monitor merged and minimised any line strobe effect. As far as I know, the later Mark IV Cintel and the new CCD machines in use today were not modified with spot wobble and the resultant line banding – venetian blind effect – can often be seen when archive material which was transferred from the Mk IV is transmitted, as well as sometimes (on black backgrounds) the vertical 'stripes' which result from the digiscan. Nowadays, direct 'on air' telecine in the BBC has

ceased and all film material is transferred to video-tape for transmission.

**From Laura E. Dance, 6b Zinzan Street, Reading, Berks., RG1 7UQ (0734-500007):
GODFREY 'GOFF' DELAHEY**

Your name has been given to me by Ray Herbert at the Royal Television Society. He suggested putting an item in your periodical in order to find some of my uncle's comrades who might be able to give a clue as to some of the work in which he was involved.

He was a technician who originally worked for Baird Television Ltd; during his time he was in some way involved with the radar and secret world for the government of the day, although I have no knowledge as to whom he was working for when he was involved in the government and radar work. He worked both at Crystal Palace, at the time of the fire, and also at Alexandra Palace. One of his projects was the reception of pictures from one studio to another some three miles away, in which his twin sister was the model!

I would be delighted to have some news of his work. He died at the age of 29 from TB and my mother would like to know more about his work if possible as well as knowing he has not been left as an unsung hero. I am also anxious to trace as much information about him as possible as I should like to somehow follow in his footsteps, although I never met him, so I should be grateful to hear from any of his colleagues who might still be alive. Mr Herbert has already traced a Mr Spencer who remembers my uncle.

From Mark Tinkler, 17 Brookgate, 97 Lordship Park, London N16 5UR:

Thanks for issue 21 of *405 Alive*, well up to your usual standard.

I keep promising to send you a few lines that you can use for publication in the mag so I thought I'd better get down to it...

A few years ago, I was Associate Producer on a LWT programme called "The Troubles with the Fifties"; looking for clips for the show, I viewed many programmes from BBC's "The Grove Family" through to Granada's "The Army Game".

In my researches, I came across a programme at Granada called "The Fifties" transmitted at New Year 1960. However, Granada TV informed they only had a 405-line 2" tape of the programme and I would have to get the tape transferred if I wanted to use it. Luckily, the Granada Paper Library (now sadly defunct) had a copy of the script so I was able to justify the cost of the transfer. Granada sent the tape down to me and I went to a group of chaps at GNG in Twickenham who had built from scratch, or so I believe, an authentic converter so that a 405-line picture was converted to 625. (At that time and with my budget, the only other alternative was to use facility houses that played back a 405-line tape onto a 405 monitor and then filmed the results onto 625 tape. GNG, however, with their custom built converter transferred the 405-line 2" directly onto 625-line 1" tape.)

The paperwork on the 2" indicated the tape had not been played since transmission at New Year 1960, and that the tape had been used only once before on an Ad Mag which had been wiped to make way for "The Fifties".

As you can well imagine, I was expecting a very long day with oxide flying all over the place. Once GNG had cleaned the tape and with much trepidation, the tape was put on the machine and played absolutely perfectly! Not one bit of drop-out – we even played the tape twice just to make sure that it was playing perfectly. So after 31

years of living in a box, the 2" looked perfect. The programme was introduced by a very dapper-looking Ian Carmichael and was a look back at all aspects of the 1950s. Unfortunately, we were unable to use any extracts from it in our LWT programme, but for me, it was a sterling lesson in the durability of two inch!

I was interested to see mention of the colour "The New London Palladium Show" from 1966 which featured Roy Orbison that surfaced recently. I'd known of the existence of this programme for some time and used a clip of a very youthful Jimmy Tarbuck in LWT's "Cilla's Celebration" last year. This strange 2", marked 'colour', had previously sent out to a facilities house for transfer but had been returned as they couldn't work out what format it was. It turned out that the tape was 405-line colour all right – but NTSC format! It was obviously a test with, I would imagine, the colour cameras alongside the normal ones for ITV black & white transmission. The colour version has only a titles card with the name of the programme and an ATV logo at me end, with no other credits – the B&W original TX copy now being long gone.

There must have been only about four or five colour cameras used and there are vast differences in colour and contrasts between shots but it's still a fascinating colour glimpse onto the 1960s!

Whilst working on this "Cilla's Celebration" show for LWT I had to watch all the shows she's ever done – and there's quite a few! Many readers may remember the BBC TV series she made from 1968 to 1974 which were always the focal point of BBC 1's schedule on Saturday nights. However, there are many gaps in these programmes – many were live and not kept for this reason, whilst others were wiped.

I was lucky enough to find copies of two of the wiped shows on one inch m Europe as they were co-productions. I let Adam Lee know at the BBC archive at Windmill Road and he made arrangements to get copies back for the BBC. There was also one "Cilla" show from the early 1970s which the BBC had only on a black & white telerecording despite being made in colour. I'd managed to find a 2nd generation VHS recording of a colour version of the show sourced from the Australian transmission of the show some years later.

I told Adam at the BBC of this, and we made arrangements for him to borrow it. You may know of the "Doctor Who" programmes that the BBC have restored by using American colour NTSC 525-line VHS and U-Matic recordings and combining them with the BBC's 16mm black & white telerecordings to produce new colour master tapes. However, this was the first time that the BBC had tried the same process with a colour 625 PAL tape. Transferring the telerecording and the VHS onto separate D3 tapes, the two signals were then combined through a BBC Post-Production suite taking the colour off this second-generation VHS and the definition off the telerecording to produce a new master tape. I was able to view the finished product and was surprised at how good it was – obviously the quality is not pristine, but it was as good as any colour telerecording I've seen. I was also able to return to the BBC copies of two other "Cilla" shows which they'd wiped, albeit on VHS.

As someone who's job is hunting down extracts for clips for TV, I would be very interested in any of your readers who has material recorded off-air in the past that may be unique. I offer complete confidentiality and will protect sources – my only desire is to restore to the general public material that might otherwise be never generally seen again.

For example, at the moment I'm working on "Pop Quiz" for the BBC. There are almost no "Top of the Pops" shows from the 1960s and only a few from the early 1970s

left – despite this, I know of several items that collectors have such as the Jimi Hendrix Experience which I have seen on a very ropy VHS. Does any one have a relatively decent copy of this or of any other great UK television moments now wiped by the TV companies?

By the way, to add to the list of ITV continuity announcers... ATV had Peter Tomlinson and he had the unfortunate job of linking into 'Tiswas' and was roped into the fun! I believe he went on to become managing director of Beacon Radio in the West Midlands.

From Norman Newboult, Aldreth:

I have built two designs published in *405 Alive*, the pattern generator by Malcom Burrell and the system A modulator by David Looser. The 405-line test pattern generator was built on Veroboard with no problems encountered during construction. Initial setting up was done on a 'scope, with final tweaking up on a TV via a modulator. This generator has been in use for about two years now and has proved reliable and stable with no further adjustment after initial setting up.

I have built four modulators on channels 1 to 4. The highest frequency I have managed to get these to work reliably is 61MHz, channel 4. It takes some fiddling with the coils to get them to work on the correct frequency. I believe the maximum frequency of the 1496 balanced modulator is well below 60MHz, so this may be the reason for the instability at higher frequencies. The modulators are built on 3" square PCBs and once set up, are giving very good results.

It's always good to have some feedback on do-it-yourself projects and I am sure the relevant designers will be pleased too that someone actually did follow their circuits!
[Editor]

From Leslie Hine, 9 Well Street, Ulverston, Cumbria, LA12 7EG (0229-582557/584458):

I would like to introduce myself as a newcomer to the group! I have been in the TV game for 35 years since leaving school. It is just about (nearly) all I know and hence I am very glad to have found out about *405 Alive*.

I already have a collection of 1950-ish TVs and would very much like other 405 Alivers to make themselves known to me either via phone or by post so I can form my own database which makes it easier to contact each other.

It would be interesting to see if there is anyone near to me, then we could maybe arrange a meeting and possibly a pint (or two).

If I can be of help to anyone with spares or service manuals, please get in touch. I am still managing to run my own business (TV, Video and Satellite Service Centre) under the strain of the big companies on my shoulders.

Leslie's letter is an excellent idea and if anyone else would like to send in a 'contacts wanted' letter we'll be delighted to publish it. There could be another enthusiast just around the corner from you! [Editor]

From Roger Bunney, Romsey:

A quick response on Southern TV. One popular announcer was Christopher Robbie. He had the tearful task of closing down Southern TV on the last night prior to the loss

of franchise and the take-over by TVS. The next morning the tearful Christopher Robbie was re-incarnated as the laughing, joyful Christopher Robbie opening up the new TVS service! Another wonderful Southern announcer was Ian Curry. He was the one that during a break between programmes – when real people were seen in presentation – displayed an apple pie he had bought in the canteen. He said it was a solid lump and returned it to the canteen. "And this, ladies and gentlemen, is the replacement!" He held up an apple pie in a dish, inverted it and the pie remained motionless, stuck upside down to the plate.

TVS went through a lot of announcers including Anna-Maria Ash, who also shows up on Grampian. Malcolm Brown also did a lot of pres. work on commercial station Ocean Sound. Fern Britton appeared in the very early days of TVS as the anchorwoman on 'Coast to Coast' and stayed there until mid-1992 when she left and went to London News with hubby Clive Jones. Fred Dineage also has worked in presentation when short for TVS though he was anchorman for Coast as well. There was also a beautiful girl called Lizzie something on Southern in the early days, I have her photo somewhere. She became browned off with it and went back to teaching. Brian Nissen was Southern's senior announcer for many years, a lovely bloke.

From Brian Renforth, Sandyford:

I'm afraid there were a few omissions from my announcer's list. Here they are:

TSW – Jilly Carter

TTT – Lynn Spencer.

We will pass on all these updates to Tony Currie and he can then have the fun of recompiling a complete list! [Editor]

From Steve James, West Bridgford:

It was a nice surprise to see Pat Hildred's photos of our day with Peter Stanley. The street scene with our cars was an especially pleasing sight, only the presence of a neighbour's estate car belies the year. Further to the classic car saga, Pat is in the process of restoring a Ford Anglia van – just the job for those 60s TV rental deliveries, whilst I currently have another Somerset on the road, whilst the one in the picture is resting, with my 1960s Vauxhall Victor.

Speaking of things in pairs, Pat and I were able to do each other a service recently, when he acquired an Ekco combined 17" TV, VHF radio and gram, circa 1956, and an Ultra Bermuda 25" b&w dual standard set – something I thought I'd never see another example of! All this meant that Pat and I had an example of each of these sets. After a spot of swapping, Pat acquired my Ekco TV/gram and was able to make one good set out of two, whilst I took on the Ultra 25" as a spares set for mine. A useful transaction indeed.

One or two interesting archive programmes have been hiding in the BBC daytime television schedules recently. BBC2 showed a classic 'scene' from 1969 entitled 'Terry'. The title role was played by Dennis Waterman, looking rather youthful, in his search for 'the right job'. The play was studio-based and took the form of a black & white telerecording. Also shown on BBC2 a few months ago was at least one episode of the award-winning 'Children Talking' from 1967 – this carried the end credit 'BBCtv NORTH'.

Those who drooled over 'The Sandie Shaw Supplement' on BBC2's delve into the sixties will be delighted to learn that her 1968 LP of the same name has been

re-released on CD by RPM Records. The LP is supplemented (ho ho) by Sandie's hard-to-find single releases from the same period, including the delightful 'Monsieur Dupont', her last hit of the decade. There are copious fold-out notes and super period photographs, as well as a snippet from the Radio Times, showing that 'The Sandie Shaw Supplement' was shown on Tuesdays at 9.55pm after Fanny Craddock's 'Colourful Cookery'.

From Frank Mitchell, Edinburgh:

Further to the item from Tony Clayden in issue 21, I enclose an old letter from Associated-Rediffusion, which clarifies his query. I liked this tune too!

Letter is on next page.



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PC/gen/ES/CFSG

23rd October, 1963.

Mr. F. Mitchell,
175 Kingsbrowe Road (North),
Edinburgh 11,
Scotland.

Dear Mr. Mitchell,

Thank you for your enquiry of 22nd October.

The tune played just before schools' programmes is called Finale to Dance Suite by Thomas Arne. This is taken from one of our own tapes and I am afraid that no details are available.

Thank you for your interest and I am sorry to disappoint you on this occasion.

Yours sincerely,

Eileen Sands
PROGRAMME CORRESPONDENCE

Directors: JOHN SPENCER WILLS, M. INST. T. (Chairman) SIR EDWIN S. HERBERT, K.B.E. (Deputy Chairman)
P. ADRIAN, F.C.G.I., M.I.E.E. (Managing Director) THE RT. HON. THE VISCOUNT COLVILLE OF CULROSS
J. B. RICKATSON-HATT SIR BRACEWELL SMITH, B.V., K.C.V.O., LL.D., B.Sc.

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MISSING BELIEVED WIPE II

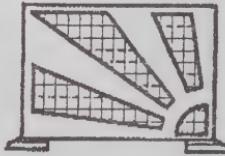
Here's a diary date not to be missed. The National Film & TV Archive's Steve Bryant will host the much awaited follow-up to *MBWI* on Saturday 1st October. The venue is NFT2 at the National Film Theatre on London's South Bank. Bookings on 0171-815 1374. More information will be available nearer the date but Steve assures me there will be some rare nuggets of lost programmes now found once more.

SIMON HAMER

We are sorry to announce the death of our subscriber Simon Hamer at the tragically young age of 38. Simon was a hill farmer in Radnorshire and a keen television enthusiast. Although not related, he shared with his namesake Keith Hamer a great practical aptitude for pulling in television signals from foreign countries and he will be sorely missed by his friends. I count myself as one of these for although I never met him, we had many conversations by telephone and his open, friendly manner and infectious enthusiasm made an overwhelming impression on me. [AE].



On The Air



NEW ATTRACTION IN CHESTER

A new venue has opened at 42 Bridge Street on the historic Chester Rows, to provide a unique centre for all vintage sound and vision enthusiasts.

Following the success of the 'On The Air' shop over the last few years, the new enlarged shop has on display one of the best selections of quality vintage wireless sets, gramophones, telephones and related books etc to interest both serious collectors world-wide and newcomers to the rapidly growing hobby.

But the biggest part of the building is a new Wireless and Television Museum, covering the development of British broadcasting from the 1920s onward.

Not just a collection of old equipment, the sets themselves tell the story of broadcasting, using a range of audio-visual and interactive techniques. Visitors are able to see and hear the voices and images of the past, in period settings by a leading TV designer, from a 1920s drawing room to a 1970s TV studio.

The Museum's director, Steve Harris, who has a background in media education and TV production, is better known to many enthusiasts as one of the few professional dealers in the vintage radio field. This exciting new project is the result of years of research, planning and collecting.

The museum is open to the public now and if you'd like further information, ring up and find out! The new number is 0244-348468, please erase from your memory banks the old phone number.

TV IS KING EXHIBITION CAME TO LONDON

If you were unable to visit Edinburgh in time to see the exhibition 'TV is King' (featured in the last issue of this magazine and also on Scottish Television and BBC in Scotland), perhaps you were able to see it in London. The complete exhibition (except for the German receivers) was on show at Sotheby's gallery in London from 2nd to 11th August. The *Daily Mail* carried a double-page spread with several delightful colour illustrations on Saturday 30th July.

If you missed the exhibition you can still enjoy the book of the show, also called 'TV is King'. Written by Michael Bennett-Levy and full of colour illustrations (see review in next issue), the book is available at £15 to callers, £18 post-paid inland and £20 post-paid overseas from Sotheby's Bookshop, 34-35 New Bond Street, London, W1A 2AA (phone 0171-493 8080, fax 0171-409 3100).

The BBC plans to screen the television programme nationally some time, possibly to coincide with the exhibition in London.

'HISTORY OF BRITISH TELEVISION' EXHIBITION

All readers of *405 Alive* and their friends are invited to this exhibition which runs from 6th August to 3rd September 1994 at the Chelmsford Library in Market Road, Chelmsford. Opening hours are 09.00-19.00 Mondays to Fridays and 09.00-17.00 on Saturdays.

The exhibition features a selection of television receivers, accessories, posters and memorabilia, even some wireless items as well. You can see a working demonstration of a Baird Televisor and watch pre-war television films. There is a model of the Alexandra Palace studios, with main areas of operation identified. For the post-war era, exhibits celebrate the resumption of television in 1946, the coming of ITV in the mid-fifties and the first colour transmissions.

The displays have been conceived and realised by Simon Vaughan, 405 Aliver and

archivist of the Alexandra Palace Television Society and should leave no visitor dissatisfied (although no doubt they will always want to see more!)

NEW SERVICE FOR READERS

We already have a notes and queries section where you can post the questions that have been preying on your mind for the last four or forty years, but that doesn't help people who would just like to have a natter with other like-minded souls to discuss, say, the merits of *Tonight* or *Five o'Clock Club* or to find out if anyone recorded the music from some programme or other. Very often in this way you can put two and two together and get five or six as a result, perhaps even get put in touch with someone you lost contact with in the past.

So starting next issue we'll have a **CONTACT CORNER** section – that is, if you send in your message. Send your message plus name and address or telephone number or however you wish to play it. The magazine won't get involved beyond publishing people's messages, although obviously if you turn up any amusing stories or facts we'd love to see a letter or article to put in the magazine.

FIRE WARNING

The *Daily Mail* printed a sad story recently where a mother and daughter were killed in a house fire. A fire officer said that 300 video tapes stored near the fireplace had contributed significantly to the ferocity of the blaze.

He continued it was not realised what role tapes could play in a fire until the blaze in the cottage had been re-enacted in a laboratory. Mr Price told the hearing: "Individually I don't think videos are a fire risk. But once involved in a fire they intensify the effects very rapidly." The burning tapes would have produced a heat comparable to four foam-filled three-piece suites and given off cyanide gas, high levels of carbon monoxide and lethal chromium oxide. Once the burning tapes reached their maximum temperature they stayed at that peak for 20 minutes in a 'horrific, fast-moving fire'.

The fire officer recommended that tapes be kept in a closed cabinet or cupboard, rather than on open shelves. That sounds like good advice to all of us who keep large libraries of tapes.

RAIDERS OF THE LOST ARCHIVES 2

Raiders of the Lost Archives 2, the latest Kaleidoscope event, is coming soon! Kaleidoscope has been organising screenings of classic British television since 1988 and this will be their seventh event. The screenings will include a mixture of action, adventure and telefantasy rarities together with the occasional oddity. The event takes place on Saturday 13th August 1994 and will run from 10.30 to 22.30. The venue is the superbly equipped Stourbridge Town Hall, near Birmingham. Admission is free but only the most hard-hearted will not make a donation to the RNLI charity. For further information send a SAE to **Kaleidoscope, 93 Old Park Road, Dudley, West Midlands, DY1 3NE**.

TIME SCREEN

Issue 20 (Spring 1994) has recently appeared of this excellent magazine. It calls itself **The Magazine of British Telefantasy** and it really is the best written and researched,

the best illustrated and the most sane (if that's the word) of the magazines covering science fiction and other fantasy programmes on television. They must be nice people because they mention *405 Alive* as well!

This issue has an episode guide to the ATV series 'Thriller', a listing of telefantasy programmes in the BBC archives and much, much more. You can order a copy by sending £2.95 (cheque or postal order made out to Time Screen) to **Time Screen, 88 Edlington Lane, Warmsworth, DONCASTER, Yorks., DN4 9LS.**

JOURNAL INTO MELODY

In the May issue (no. 116) television music collector/expert Dave Watkins has added a worthy supplement to a previous article on vintage television theme tunes, whilst the letters section has copious correspondence on identifying library music tracks on the new KPM mood music archive CDs. If you have any interest in television music at all, you must read this magazine which comes as part of the membership package of the Robert Farnon Society. Members also get discount on CDs, including the brand new Ron Grainer Themes CD on the Play It Again label (PLAY 008). Did you know the Fanny Cradock theme was called 'Buttered Crumpet'? No? Well this and 29 other items are on this disc!

Issue 117 contains further correspondence on the KPM CD, two articles by Malcolm Batchelor on ITV test card music in the sixties and part three of Gareth Bramley's discography on the prolific TV and film music writer Barry Gray. A veritable feast for music fans!

For more details send a SAE to **Robert Farnon Society, Stone Gables, Upton Lane, Seavington St. Michael, ILMINSTER, Som., TA19 0PZ.**

CLEAR-OUT OF BACK ISSUES

To make space we are having a sale on all back numbers. Limited stocks of issues 16, 17, 18, 19 and 20 are now available at £1 each, post-paid. They won't last long at this bargain price so send off your order today.

MUSEUM OF LONDON SUMMER SWAPSHOPS

The Museum of London is laying on an exhibition called 'Carry On Collecting – The Things Londoners Collect!' which will run from June to September and in connection with this they will also have free swapmeets on Sundays where you can bring, buy, sell and swap anything you like. Presumably the early birds get the table space. Most of the days are 'themed' but Sunday 31st July is for 'sights and sounds' and Sunday 21st August is 'Free for All'.

The museum is open Tuesday to Saturday from 10.00 to 17.50 and from 12 noon to 17.50 on Sundays. Closed Mondays except Bank Holidays. Museum of London, London Wall, London, EC2Y 5HN. Information line 071-600 0807. Nearest Underground stations, St Pauls and Barbican, both five minutes' walk.

PRE-WAR SETS IN ABUNDANCE

Tony Jones advises the next Phillips auction sale will have six pre-war TV sets including Marconi types 702, 703, 705, 904 and 905, also a 902 as illustrated on the front cover of *Historic Televisions and Video Recorders*. In addition there are some Ekkos and several early postwar sets (two Bush models of 1946 and an HMV 1805 of

1946). There is also a Baird Televisor complete with its instruction book, plus bakelite TVs from Bush (TV12) and GEC. The sale is on September 13th and you can find more information in their display advertisement in this issue.

NEW OLD PROGRAMMES

Tim Alcock rang to say that a new sell-through tape on the Lumiere label features the comedian Tommy Cooper. These are old ABC Television programmes and Tim says the distributors have left on all the original ABC idents and closing titles. Three cheers for Lumiere!

DINOSAUR STANDARDS CONVERTER

The team at Dinosaur Labs had two queries from users recently and the answers might interest a wider audience.

Surely, it must take a finite time to process the 625-line video signal. Does this mean that the audio needs to be delayed as well to maintain lip sync?

No. Unlike the Pineapple converter, which handles a whole frame of video at a time, the Dinosaur processes each line of video as soon as it is received. So the maximum delay is the length of one 405-line line, that is 100 microseconds. This period is far too brief to be noticed.

The pictures coming from my Dinosaur converter sometimes look very unnatural, especially in sports outside broadcasts, where diagonal lines marked on the pitch or running track look all chopped up.

You are very observant but this is really a fault of the 625-line camera, not the converter. Modern broadcast cameras use CCD chip to image the scene they are viewing and in this chip, each picture element is a minute rectangle. Diagonal lines will look slightly stepped on a good 625-line screen as well but you probably did not notice this. This kind of problem never occurred with older cameras which used a tube as pick-up device because the picture element was a round spot, so to speak, and didn't have the same kind of discontinuity between each element of the picture. This is a grossly oversimplified explanation but it should help.

TEST CARD C GENERATOR

Production of the excellent Test Card C generator that we were selling has now come to an end. Sorry about that but there are good reasons, chiefly that it is no longer economic to produce it at the price charged and it appeared unlikely people would be prepared to pay more for it. Congratulations to those who had the foresight to order one whilst they were still available.

CENTRAL TV QUILTS BROAD STREET

Central Television is to leave its flagship office and studio centre in Broad Street, Birmingham, ending 25 years of broadcasting from its city centre base. Managers at the company explain the move is planned because dwindling staff numbers (from 1,000-plus to 400 now) meant large portions of the complex were being mothballed. Central Television has satellite broadcasting centres in Nottingham (Lenton Lane) and Oxford but the company says it is committed to finding a new site somewhere in Birmingham. Programmes made in the past at the Broad Street studios include *Crossroads*, *Boon* and *Spitting Image*.

COPYRIGHT MATTERS

Yes, it does, particularly to copyright owners. A recent incident causes me to issue a reminder of the 'rules of engagement' on the copying of video tapes.

The law recognises the concept of 'time-shifting', that is the recording of television programmes to enable them to be watched subsequently but this is about the only licence it gives us to make (as opposed to buy) copies of past television programmes. Obviously, where the programme has been released as a 'sell-through' video, this is another legitimate means of acquiring a programme, and it is also possible (in some cases) to buy a viewing copy from television companies and archives. Sometimes, too, a producer may provide you with a VHS viewing copy on the understanding that it is for your own personal viewing only. This means what it says; if you pass on a copy of that tape, you not only put yourself at risk but also the person who did you the favour in the first place. A case like this is the reason for this article.

Current legislation does not recognise a free-for-all in copying old programmes regardless and whilst it may well be that as long as no money changes hands, no harm is done, many copyright owners nonetheless take a very 'straight' attitude to people who hold unauthorised copies of material which is not only worth money to them but also is, after all, their exclusive property. If they detect people with unofficial copies of their programmes they could prosecute them and merely to say: "Oh, I got it harmlessly from so-and-so" would be no defence in law. It's rather like buying goods at a car boot sale – you may unwittingly buy stolen property but innocence is no excuse, you are nevertheless in possession of stolen property.

Lately film companies have been blitzing film fairs and seizing unauthorised copies of 16mm movie films. We don't want this kind of 'bad news' in our group. Collectors who put confidential material into circulation damage not only their own reputation but of the whole fraternity, which is why this point is made so strongly. It is no wonder that the BBC and the NFTVA refuse point blank to release material from their archives to enthusiasts when enthusiasts break promises solemnly undertaken.

FUNNIES

No direct feedback on the tale last time about the antics of the telecine people at Alpha Studios, Birmingham, although Terry Stanton, who used to work there, relates that later on a Cintel Mk II flying spot scanner telecine was used. This had a propensity for catching bits of fluff in the film gate, requiring the operator to give an almighty blow to dislodge it. One night he forgot he was eating an egg sandwich and a small amount of fluff was replaced by multiple fragments of egg sandwich. Six million viewers must have wondered what has materialised on their screens!

Terry continues that at Alpha a certain programme director of a nervous disposition used to have near heart attacks if he saw anxious-looking technicians attending cameras before a programme was due to go on-air. It was a favourite prank to wheel a large oscilloscope onto the studio floor one minute before programme time – and then hastily remove it!

Your editor was talking to an LWT staffer the other day (no need to name him) and somehow the programme 'Ready, Steady, Go!' came up. Originally the programme

went out from Studio 9 in Television House (Kingsway) and when the show moved to Wembley there was some general discontent among the staff who had to move there. No particular grievance could be cited, although the staff did complain about the *smell* of the cream of London's youth who packed into the studio every Friday.

Management's reaction was simple. Before the show they dumped large quantities of air freshener in the studio's ventilation system!

Amusing incident no. 2 concerned James Brown (Soul Brother No. 1, godfather of Soul, etc.). For some reason he refused to emerge from his dressing room. The show was of course live and poor Cathy McGowan was flanneling for all she was worth, trying to disguise the fact the star of the show was nowhere to be seen. Eventually he did come on stage and when asked afterwards if he was suffering from stage fright, he said it was nothing of the sort – he *always* kept the audience waiting, it was part of the mystique of his stage act!

SWISS TV HISTORY

Peter Smith writes: "When I was on holiday in Switzerland in June I went to an exhibition on the history of television. This is in the Swiss Transport Museum in Lucerne and runs until 15th January 1995."

Peter enclosed some of the literature they were handing out there and it looks like a fascinating display and well worth viewing if you are visiting Lucerne.

CALLING JAMES MASON FANS

Karen McCready, secretary of the James Mason Appreciation Society asks if any of our readers can help her find TV archive material featuring James Mason. If you can, please write to her at P.O Box 3552, London, SE19 3QH.

HASTINGS MUSEUM

The curator of Hastings museum, Ms Victoria Williams, is looking for anything on Baird. If you have anything to offer (even only a memory) please contact her at John's Place, Cambridge Road, Hastings, Sussex, TN34 1ET. Telephone 0424-721202.

NEW RELEASE

The A to Z of British TV Themes, Volume 2. Silva Screen PLAY.006 £10.20. All Creatures Great and Small/Angela/Animal Magic/ Bergerac/BBC Cricket/Bread/Auf Wiedersehen Pet/Doctor Who/Grandstand/Four Feather Falls/Juke Box Jury/The Liver Birds/Man About The House/The New Avengers/The Persuaders/Supercar/Tales of the Unexpected/Van der Valk/Upstairs Downstairs/Whatever Happened to the Likely Lads?

This looks a good selection of old and new tunes and they are probably the original recordings. Volume 1 is PLAY.004. Silva Screen records can be found in HMV and other record shops or ring 0171-284 0525 for information/mail order.

LATE NEWS

Bill Journeaux rang hurriedly to say that he and David Newman will be providing the vintage television display at the Chalkpits Museum's vintage wireless day on Sunday 11th September.

The Chalkpits Museum is near Amberley in Sussex and is well worth a visit; there are many items to see and do there, as we have mentioned before. It is close to Amberley railway station and is well signposted.

Bill says David will be attending despite recently falling out of his loft while rearranging the television sets stored up there; fortunately none of the sets were harmed, even if David came a cropper. Doesn't sound very nice really!

Finally Bill relates that the *Sunday People* of 24th July investigated a complaint against a company in the Fylde district which has purported in the past to run a collectors club for radio and TV enthusiasts. An inspector of the Lancaster trading standards office was quoted as saying they had to pay this outfit a visit at least once a month. What a shame there have to be feckless or downright dodgy people infesting our hobby!

INFORMATION REQUEST

A very early (1936 model) GEC television receiver, a GEC type BT3701, as illustrated in *Wireless World*, 28th August 1936, has been donated to a Buckinghamshire museum [*it is not for disposal*]. This is a dual-standard Baird 240-line/EMI-Marconi 405-line set. I am currently restoring the set to its original working condition and would find a circuit diagram or other information of considerable help. Does anyone have such information? I would of course refund any costs incurred. Please ring me, Norman Groom on 0582-605464.

ON THE BOOKSHELF

LAMPEMETRE RADIO-CONTROLE – NOTICE D'EMPLOI, 1941 (Valve tester Instructions, 1941)

Photocopy reprint, 62 pages. Price 100 French francs post-paid, from J.-C. Montagné, 35 rue Salvador-Allende, 92220 Bagneux, France.

Not an exciting book this, but a useful one. If you are restoring 'oddball' radios, TVs or other equipment, a book like this is always handy (or at least it gives you a sense of security in case something weird does turn up!). The book covers all current (in 1941) French valves plus a sprinkling of British, RCA and German ones, with equivalence tables and base diagrams.

I haven't checked this week but you usually get around 8 or 9 francs to the pound and the easiest way of sending money to France is using a Eurocheque (speak to your bank if you don't already have a Eurocheque book). [AE].

TABLEAUX DE CHARACTERISTIQUES ET DE CORRESPONDANCES DE LAMPES (Valve characteristics and equivalents)

Photocopy book, 48 pages. Price 100 French francs post-paid, from J.-C. Montagné, 35 rue Salvador-Allende, 92220 Bagneux, France.

This is a more useful book being a mixture of old publications and personal

additions, made up into a kind of useful scrapbook. French valves come top of the list in this book but there are also plenty of American, British and German types. The data covers the pre-war period right down to 1964 and includes both tabular information and diagrams of valve bases. [AE]

THE BRITISH TELEVISION LOCATION GUIDE, by Steve Clark.

Paperback, 110 pages. Price £5.99. Seaspire Publishing, ISBN 0-9521962-0-4.

Just a brief mention because the subject is not really vintage but an interesting and enjoyable book nonetheless. The author sets out to reveal the real-life settings for dozens of top television shows (52 of them in fact). Location maps are given showing where the places are, also some photos of the buildings and settings in reality and as seen 'on the box'. A good read if you like this kind of thing. [AE].

ANTIQUE RADIO magazine.

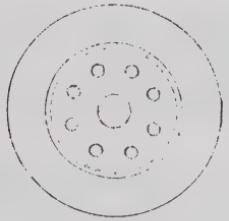
Published by Mose' Edizioni, via Bosco, 31010 Maser (TV), Italy. Telephone 00 39 423-495429 (Tuesday from 15.00 to 20.00), fax 00 39 423-529049. Special reduced subscription rate 75,000 lire with free gift of six postcard-size lithographs.

Antique Radio magazine, subtitled *Radio d'Epoca e Dintorni* is something else. In fact it is truly the most attractive vintage radio magazine I have ever seen, with colour on every page. The issue reviewed, no. 5 (April 1994) has a varied range of wireless topics including an article on interval signals (a topic dear to my heart!) and some beautiful art deco radio sets. The 'postcard-size lithographs' are entitled 'Luxe, calme et volupté' and relate to the unclad female form rather than radio. If you like the kind of arty and sporty poses favoured in pre-war Germany, you'll just *love* these photos! And yes, I do! Altogether a fascinating package and don't worry if you cannot read Italian, there is an English translation at the back of the magazine. [AE]

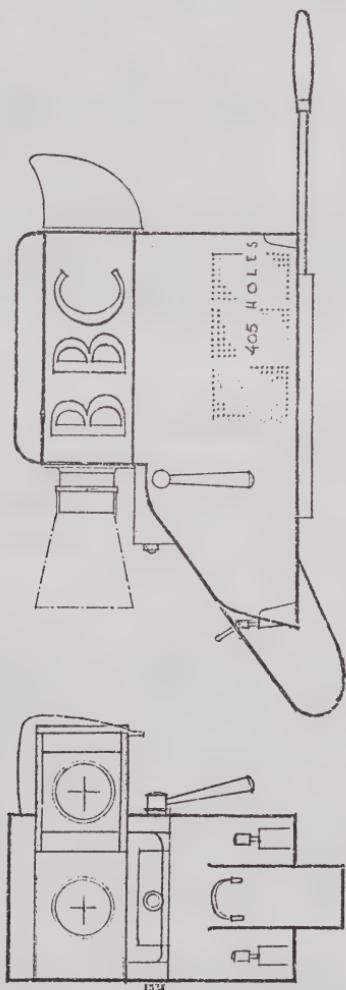
On the next page is a drawing of an Emitron camera by Jack Kine. Two copies arrived here, one from Simon Vaughan, archivist for the Alexandra Palace Television Society and one from Bernard Wilkie. Simon says this was Jack's first job as draughtsman at A.P., to compile a detailed sketch of the Emitron camera and Bernard adds: "The intention was for him to make a replica of the camera so that various dollies could be tried out. It was at that time mounted on an old-fashioned wickerwork bath-chair. Significantly, it seems, there were 405 ventilation holes in the casing."

Jack later went on to work closely with our subscriber Bernard Wilkie and together they made a powerful team in the production of special effects for BBC television. Jack was responsible for many of the sets we saw on BBC TV and was also an accomplished scale modeller, his work being featured in *Model Railway News*, I recall. [AE].

SCALE 2"-1'-0"

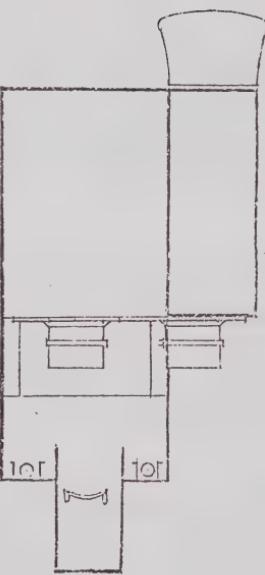


WHEEL



FRONT ELEVATION

SIDE ELEVATION



PLAN

9 TELLY GOSSIP 9 with Terry Martini

Forty years of ITV

ITV are planning to celebrate its 40th year next year (1995) with some classic comedy. LWT is to produce the series which will feature clips from ITV comedy programmes during the past 40 years. The series will be hosted by Dennis Norden. The show is likely to be aired in September 1995 to mark the launch of UK commercial television. ITV is expecting to show other programmes but nothing as yet has been confirmed on this.

BFI book launch

As has been previously mentioned in *405 Alive*, the long awaited "A for Andromeda to Zoo Time" book has now been published. I attended the launch recently at the South Bank. Although it covers the television holdings of the BFI, I suspect it will be of little use to anyone other than researchers due, mainly to the limited access to the programme material. Unfortunately, no mention is made of the formats the programmes are held on which is a shame. (although this point is covered in the book by Steve Bryant). A very entertaining foreword has been written by comedy writing team, Galton & Simpson. The asking price is a little on the high side at £35.00 (presumably because of the special nature of the subject material and limited market appeal).

More BFI TV programme recoveries

As mentioned above, I attended the recent book launch. While I was there they were screening telerecordings of "The Hippodrome" which have just recently been recovered. In addition to this, two "At Last The 1948 Show" episodes have also been recovered on film, and Dick Fiddy (BFI) tells me there are negotiations in progress with a Dutch TV station on the return of missing *Top of the Pops* material plus other 1960s pop shows.

In the "Pink"

Have you ever wondered why some colour 16mm film goes pink or red? Well it can do, especially material processed by Rank Labs during the 1960s and 1970s. Actually, I don't think it was deliberate, probably more due to rush processing of the films. I suppose it may not have been considered a problem by film hire libraries who probably discarded or replaced films long before the "tint" became apparent. It can really spoil them though and unfortunately there is no reversal. It is due to the instability of the dyes in the emulsion, i.e. not properly chemically fixed! There does not appear to be a set time scale for this to happen. Some may be all right after twenty years, whilst others are affected within six years. I must hasten to add though that only a small percentage of film is effected in this way.

More on D5 digital VTR

It seems that the race is now on between the Panasonic D5 format and the Sony Digital Betacam format over who gets there first with an "industry standard" digital

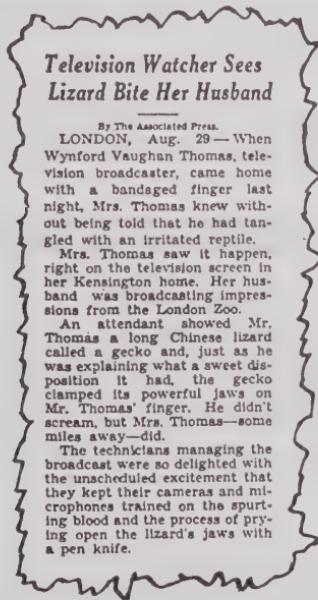
broadcast system. Channel 4 is already ceasing to accept composite formats and intends to drop the use of C format in favour of D5. Many of the facility houses are also switching to this as are some European Television stations. It will be interesting to see what the outcome will be. For those of you who may have wondered why there was no D4, well, I am told that D4 in Japanese means "death".

405-line compatible VCRs

Although this subject has been touched upon in past issues of *405 Alive*, I would like to add three industrial VHS machines to the list. These are the Panasonic AG 6100, AG6200 and AG6800. The former is a playback-only machine, and the latter boasts hi-fi sound. The machines themselves have Dolby, dual audio channels, AGC or manual control of sound, rock-steady search facilities etc and excellent stable picture quality. They need not cost an arm and a leg either. Many are now coming up in Government auctions: they average at about £100 -£120. The machines were introduced in the early 1980s, my AG6200 being dated 1988 so they were certainly in production for a while.

And finally...

Can anyone say for sure who invented the principles of the 'helical scan' system found in most VTRs? Some say it was a team up of Ampex and Toshiba, whilst others claim it was Sony. I have even been told that it was some unknown concern whose only interest was licensing the invention. Answers on a post-card please...



New York Times,
Monday 30th August 1948

THE BIG BANG

Bernard Wilkie

The repeated warnings in 405 Alive concerning lethal voltages are well founded, but I doubt whether many people have experienced the effect that occurred when in 1950 I was repairing my Mother's console model Pye. It was a second-hand set bought for twenty pounds - and worth every penny - but it did blow fuses.

On my knees beside the fireplace I had removed the cardboard back from the set and was probing inside with a screwdriver when there was an enormous bang and the room exploded. I noticed a painful stinging in my upper thighs while the white-noise in my ears told me I'd gone deaf for life. Staring over my shoulder I saw my Mother, completely stunned, with flames and smoke all around her.

I am tempted to say 'Please send your answers on a postcard', but I won't hold out.

My Mother had been tidying up and finding one of my brother's shotgun cartridges on the hall table had placed it for safe-keeping in her dustpan. Forgetting this and being more interested in my progress she'd emptied the pan onto the living room fire.

The red shot marks that patterned my bum were consistent with the effect of a 12 bore fired from 60 feet - or so my brother said.

And now it is a pleasure to introduce a couple of article by writers new to 405 Alive. I found both of these most enjoyable and I hope you do too. [Editor]

THE ELUSIVE BUSH TV 22

Paul Cheacker

I always wanted to watch old movies through a television that was in use in the era there were made. The classic films of course were made in the forties, fifties and sixties (well I know there were classics before and after these decades). But these three decades happen to be my favourite. I've been into old radios for several years and I also like art deco. Well when I was at this year's Vintage Communications fair at the NEC, I saw several televisions on sale. But one seemed to stay in my mind of which I was later to discover through a bit of detective work was a Bush TV22.

As always when I seem to go to these fairs and I never seem to have enough money with me and my bank manager (my girlfriend) will not let me make that purchase using the cheque book, using the old statement "You have spent enough today already", so that elusive TV22 slips through my hands. Having had a wonderful day at the NEC I promised myself a TV22 within two months, so the next night I spent my time finding as much useful information as possible. I rang

the Gramophone Man (Philip Knighton) at Wellington, and he put me in touch with the *405 Alive* magazine.

After spending some time speaking to Andrew Emmerson whose advice was to buy a TV22 in as good condition as possible which would entail spending up to £200.00, and as the old saying goes you get what you pay for. I then called Steve Harris whose card I picked up at the NEC, we talked for sometime and he told me about his museum he is in the middle of constructing and finally got around to asking him if he had a TV22. Well unfortunately for me he sold four at the NEC and he never had any more in stock, so after explaining to Steve the amount of money I was willing to spend (up to £200) and that I wanted one in excellent condition outside and original condition inside, with as few faults as possible, I left it in his capable hands to go out and find one.

After about three weeks I received a call from Steve, he had managed to find one in what he described as "one of the best I've seen for a long time" and he was asking for £180.00.

As I've explained before my knowledge of televisions is limited so I rang Andrew Emmerson again to pick his brains, his suggestions were to check to make sure the case was in very good condition i.e. shiny but not to worry if on the right had side of the set there was a crack as long as it was not deep and wide. Apparently this was a common fault in the moulding stage. Also to make sure the rubber mask surrounding the screen was not over cracked or chipped (most have cracks at the corners of the rubber).

One of the last things is to check to see if it has the original cable Bush connector and back cover, which are very difficult to get hold of otherwise. Well I thanked Andrew for his in-depth help and off I went again and called Steve; he responded very helpfully with all these questions. Unfortunately the only problems seemed to be that the original cable was missing and so was the connector, but luckily for me Steve already had one tucked away, which he had kept back from a set in poor condition. So we drew the conversation to an end and I agreed to go and see the set on 3 July 1994.

There are only two other things to mention in this story so far, I had to subscribe to *405 Alive* straightaway and after receiving my first copy which I read and enjoyed very much. The only criticism I have is there is not enough technical help for beginners. So I offered to write an article on restoring a Bush TV22 from a first hand beginner's point of view. The other is I found a letter from Savoy Hill Publications stating they supply at a charge of £10.00 service information for televisions and radios. So I contacted them and now I am sending off my order for the TV22 service sheets and I will let you know what these are like. Before I collect the TV22 I hope to receive these sheets to swot up, so I know what to look for inside, but I feel very confident in Steve's expert choice and look forward to meeting him.

POST-WAR LIFE AS AN EMI TELEVISION SERVICE ENGINEER

Wilton. B. Smith, C. Eng

My introduction to television came when I read, and re-read many times, the first issue of the *Television* magazine in March 1928. I was 16 and still at boarding school and the idea of television fired my imagination so that I understood exactly how a picture could be transmitted piece by piece and then re-constituted at the receiver. Since then television has been my life. I will skip my activities as an electronics engineer from the time I left school until 1939 just before the war when I became a government Inspector on Radar and associated electronic equipment.

At the end of the war government contracts were being cancelled and staff were being reduced and encouraged to leave, and many alternative jobs were being offered in industry. With the resumption of Television transmissions, EMI started an outside service department to deal with HMV and Marconi television receivers, many of which had remained idle all the war. I therefore joined the first group of EMI engineers, travelling to Hayes each day on a course run by Mr Lillicrap. It was quite an experience reviving one's knowledge of the techniques of television circuitry and operation. I well remember the demonstration of restoring to life their automatic record player which was incorporated in some of their more elaborate models, and we had to deal with radios and radiograms as necessary. The automatic record player was completely stripped down and the bits put in a basin containing CTC [carbon tetrachloride, now considered a hazardous substance], degreased and reassembled, completely dry, an operation which I did many times later on in people's homes.

Before being sent out into the field we had a spell in the factory restoring a number of T/V receivers belonging to the BBC, they were the ones with the mirror in the lid, I think they were the 900 series. All the electrolytics had to be replaced, for which special packs were provided, and many of the other capacitors which were low insulation. These early receivers had a mains transformer supplying 4KV (if I remember rightly), for the EHT to the tube. This was invariably dud and had to be replaced. The only test signal being transmitted was the vertical and horizontal bar. At the time I did not have a car so I shared another Engineer's car who lived in Tatsfield and picked me up at Upper Norwood on the way to Hayes. It was an old banger with very bald tyres and we often had a puncture on the way which had to be repaired on the road as the spare was also flat! Rather naturally we were late which happened several times, and I don't think Mr Lillicrap believed us after a while!

We were then kitted out with tools and spares and of course the service manuals, and off we went to operate from home and were expected to carry out all restoration and service work in the customer's house, to start with working entirely on pre-war models. Job information was sent by post, and spares were delivered by van.

I bought a second hand Hillman Minx which was quite adequate for the job. There was a fixed mileage allowance so you could have any car you wanted. I was there for about 12 years and enjoyed the freedom of the job, travelling everywhere and meeting so many people from the working class to the very posh. Dealing with only HMV and Marconi sets the diagnosis of faults

became easy, one look at the screen usually told you which component had failed. The bugbear of the job however was writing up reports, which had to be sent in daily.

Morning test film

The really interesting part of the job was the variety of experiences which I will endeavour to recall, which is not easy after about 35 years. The earliest recollection was the morning test film with Petula Clark singing 'miser miser, the 'School for Scandal' scene and 'tilting at windmills' and of course the test card. One of the very early transmissions was the Victory Parade. I had completed the restoration of one of the very large models with a 45 degree mirror and a lens, this was owned by a steeplejack family who invited me to stay and watch in case anything went wrong! It was very gratifying to find so many very friendly people wherever I went who were most appreciative. To start with I was most embarrassed when given a tip, but I soon got over that! The working class people always offered me a cup of tea as well, but the posh ones seldom offered tea or a tip. One customer at Brighton where I was sent on a special job gave me £5, a lot of money in those days.

One of the early problems was the ion burn which appeared in the centre of the tube, many customers would ignore it, but I had one person who was very fussy, his set was one of the large ones with a hexode tube and mirror. Several times I lifted a new tube and still he was not satisfied. EMI therefore selected a specially perfect tube for him, and sent it to me carefully packed. I must describe the packing for you to see the point of the story. The box was like a cylinder sliced in half from end to end, hinged along one side and with snap catches along the other, and a handle on the top. The top half would open to reveal the tube inside. I proudly carried it into the house telling him that it had been specially selected, put it on the floor, undid the catches and lifted the lid up by the handle. Lo and behold, the top half opened up, the bottom half opened down and out rolled the tube, there was a crack and the neck of the tube had snapped like a carrot – fortunately it did not implode, it was only me who became deflated! I never got into trouble though, a new tube was forthcoming, and the customer was very nice about it. I think the design of the tube carrying case was altered after this!

Famous homes

I went to many famous people's homes including Mervyn Johns, Joe Loss, Victor Sylvester, Mrs Van de Elste whose place was like a museum, and many others I cannot remember. There was one in particular the Rootes residence where I had to service an HMV model 907, this was an awkward one to service as you had to remove all the knobs and slide the whole chassis out, putting it on the floor and connecting it up to the power unit with specially supplied leads. After working on the problem for a while, in came the butler who offered me a drink, there was nobody else in the house.

He produced a bottle of whisky which we gradually consumed while he related stories of his experiences working for the gentry. After a while I realised that I was getting decidedly drunk! Time was getting on and I still had to complete the job. The prospect of re-inserting the chassis, re-connecting leads and fitting knobs seemed pretty daunting; in fact how I finally managed it I will never know! and I still had to drive home from the country! In those days the drink/drive laws I don't think operated and I got home safely kidding myself that my driving was impeccable!

In many homes the children were very interested in the proceedings. In one house where I was dealing with one of the large sets which had been moved away from the wall and I had the back off

to work on the problem, the little girl looked round the back and asked to see where the people were who appeared in the picture! Television was such a mystery then. Another time it was a customer who took a great interest in what was required to service his set. This was a more modern T/V and Radio-gram which had five Z66 valves in which were always going wrong.

Many visits had been necessary which always required replacing a Z66 and the customer watching made a mental note of this. Yet again I was called in for loss of picture. The customer told me a sorry tale that he bought a new Z66 valve, and replaced each one of four valves which he had watched me do without restoring the picture, and was in the process of dealing with the fifth valve when he received a violent shock which threw him across the room and nearly killed him, he obviously didn't switch the mains off. Ironically it was the fifth valve which was faulty being the one controlling the picture, which I replaced in a matter of minutes much to his chagrin.

A ghost that wouldn't go away

There were some interesting technical faults which arose but I can honestly say that I was never defeated as it must be possible to rectify every fault. One baffling one was on the pre-war set with a TRF strip, interference from car ignition caused loss of picture in sympathy with it, and normal picture when the interference had gone. How could one locate the trouble when it might be anywhere in the multi-stage strip. Using a megger to simulate the interference, a signal from it was fed into the chain stage by stage and by this means the faulty stage was located. Further inspection revealed a dry joint on an RF coil which when properly soldered cleared the problem. On another occasion there was severe ghosting near the Beulah Hill transmitter when it first started up, altering the aerial position did not alter the ghosting. This proved to be a phasing error on the transmitter aerial.

Another problem was 'cogging' on test card where the black and white edging of the test card caused line pulling. This was not a set fault which seemed at first but due to ghosting on the aerial which was easily cleared by re-siting. Another bizarre occurrence was when a customer's set was switched off, and in the night it nearly caught fire, belching out smoke in the room. The mains switch on the set had broken down and the mains transformer livened up and it was one of the notorious ones which developed shorted turns. From then on they always removed the mains plug from the wall. Another really crazy one was a set sitting on a small cupboard which was apparently emitting a continuous buzzing sound although it was switched off! this seemed technically impossible, almost paranormal. However, nil desperandum, looking in the cupboard below there was a morse buzzer activated by a book resting on the morse key! The 1807 television I remember was a particularly bad receiver, but one customer took a great pride in her set, polishing it regularly; she was horrified with I turned it upside down to get at the underside of the chassis to work on it.

By Royal Appointment

One of the rather posh places I went to in the country I was told at the front door to go round the back to the tradesmen's entrance. I instantly told them that I was not a tradesman but a skilled engineer come to restore their television set to working order, and if they wanted it done today I expected to be received at the front entrance, otherwise I would return home and another appointment would be made. Needless to say I gained immediate entry which I made in a dignified manner.

Quite the most memorable and interesting assignment however was when I went to Buckingham

Palace to service a television set in a private room. The set was in the corner of the room and there was a chair each side of it. I was working on it from the back for a while when in bounced Prince Charles and Princess Anne. I suppose Charles was about 10 years old as he was dressed in shorts. Anne had a very sweet smile. Seeing me they jumped up on the chairs and showed great interest in what I was doing. To deal with the trouble I held a mirror in the front so that I could see the picture while making internal adjustments. Charles was intrigued with the mirror idea and asked what it was for, on explaining he said "Isn't that clever?".

On that happy note I will end this journey down memory lane, and although it was not an easy job, the freedom and travelling around and meeting so many people made it a pleasant occupation.

THE INNER LONDON EDUCATION AUTHORITY (ILEA) EDUCATIONAL TELEVISION SYSTEM, 1965-1979

Terry Martini

I was first prompted to write an article on this subject way back in 1991 after reading Andy Emmerson's notes on the Bristol Technical College educational television (ETV) system (405 Alive, issue 3, September 1989). Readers who attended one of the ILEA-run schools during 1965-1979 may well remember seeing this system in action in the class room. I do not know how unique this system might be in the UK or if indeed there were other similar enterprises elsewhere. The planning for the London-wide network was first started in May 1965, nearly three years before it was officially approved. The target date for the opening of phase 1 was set for the latter part of 1968. Initially, this was to give some 300 schools in East London their own closed-circuit television (CCTV) service. Just over a year later the service was extended to the rest of the 900 or so schools in the London area.

The first site was at an old school on three floors in Laycock Street in Islington. This was given over for the sole use of the ETV system. The then GPO began laying a vast network of coaxial cable under London's streets, mainly along their existing cable ducts, together with special transmission gear. At least seven video channels could, if required, be carried simultaneously in monochrome.

Transmission of programmes took place five days a week to suit the various school/college time-tables in use. In addition to this, BBC & ITV channels were also available at the classroom end of things. I remember often seeing the ILEA test card on some of the channels but never recall ever seeing any of the ILEA-originated programmes. I suspect that each channel may have only carried a handful of hours of programmes, these being spread over the week.

The original ETV site contained a fully operational studio, production suite, training studio, a master control room to house the VTR equipment, a maintenance workshop

and a two-camera mobile TV unit which often went around the schools and colleges for training purposes. Other departments included photographic, graphics and scenic workshops along with rehearsal rooms, film viewing and editing areas.

Most of the original setting up of the studios went very smoothly, at one stage at least forty or so ILEA teachers were regularly scripting, directing & presenting the various programme outputs. There were many other members of trained staff in different areas not including all the technical staff who ran or maintained the equipment.

The studios were equipped with three EMI 203 Image-Orthicon camera chains, each carrying a compliment of four lenses and mounted on Vinten hydraulic pedestals, and pan & tilt heads. The CCUs could be remote controlled by the vision engineer via "joystick" type controls. A 16mm telecine unit was also available for use by the engineer if required. Along with all the other equipment this made for a highly versatile set-up. High quality tape recorders were also deployed; these consisted of EMI BTR4's. I believe two of these were in use at that time. The VTR consisted of two Ampex 1200 Quads; one was used for recording and editing, the other for transmission. The system benefited in having such a good selection of equipment. The budget for this must have run into several hundreds of thousands of pounds.

In late 1969 the service transferred its operations to the now well known "Battersea Studios" where it remained until it was disbanded. The television equipment that was deployed in the classrooms, was set high upon a metal framed stand that could be easily wheeled about from room to room. In Issue 15 of *405 Alive*, summer 1992, letter contributor, Brian Renforth recalls a similar type of school set from the early 1970s. However, the ILEA ones were a little different. Although they were in a teak cabinet with the front doors that open out with the black shield popping up on top at the same time, connections for recording or playback from a VTR (Sony CV2100s seemed to be the mainstay at the schools I attended) were provided behind a side panel with a hinged cover. The sets were made by Decca, but the model or chassis variant on which they may have been based is unknown. I do know that they were a hybrid set because I peered in the works whilst the back was off, and remember seeing some valves alight. I also got in the way of a visiting engineer and was told to b*gger off!! Generally, I think that they were fairly reliable in operation. The tuner was a turret type one and the sets were 625 line. I do not recall there having been provision for 405 line but I could be wrong. The signals must have arrived to the set as some form of RF. (perhaps similar to today's cable TV networks) I know that the sets were incapable of receiving programmes via an ordinary aerial. The GPO cream coloured distribution boxes were mounted on each floor of the school building. I presume these devices would have equalised & converted the signals and added the BBC/ITV programmes before entering the classroom aerial points. As for the sets well I really don't know what happened to them. They are the one thing I have never seen come up on the market. So I can only assume that several hundred of the beasts lay in store somewhere. Unless of course, you know different !!

The London University also used the network and often used to "Direct inject" their higher education programmes for which they had their own channel, if required. These were sourced mainly from IVC VTRs. Although there were Ampex A format

VTRs in use elsewhere on the system, and in the mobile van. The Battersea studio set-up remained largely unchanged through to the mid 1970s, except for updates to the equipment (if they still had the budgets). It is at this point where quite a lot of the original gear seems to have vanished. The Studios started to use U-Matic and latterly C format, but the Ampex Quads just disappeared. It is rumoured that they went to a facilities house somewhere in London. The EMI 203 cameras seem to have suffered the same fate, those however having vanished completely without trace. In the latter part of the 1970s, the studios were even more poverty stricken due to severe budget cuts however, a concerted effort was made to look into the introduction of colour on the network. In the event it posed to many technical problems, bandwidths being one of them, in the end the ILEA opted for distribution of programmes on VHS cassette. (apparently the Beta format was also considered) This sounded the final death knell for the cabled system, and it was subsequently wound down around 1979/80.

The Battersea studios still survive to this day and produce high quality educational programmes. One of the ILEA Lecturers, Hugh Norris continued running the studios as an independent concern. And some of the original staff stayed on with him. (it appears that the ILEA staff were a jolly bunch and certainly loyal). A while back, the last remains of the ILEA equipment was sold off from the garage that once housed the mobile CCTV recording van. Andy Emmerson was one of the visitors at the sale. He tells me that there was little in the way of interesting gear left to buy. Apparently, there were a couple of Pye Lynx cameras. These may have been used in the training studio along with 1/2" VTR. But what happened to all the 'good' gear ??

I am indebted to ex-ILEA engineer Laurie Jones who very kindly provided some of the background information. I found that generally it was extremely difficult in getting any information on the studios. You will also notice the lack of archive pictures for this article mainly because they don't appear to exist. (except perhaps in past issues of ILEA teacher journals) I'm sure also that I have missed out the odd story detail here and there, so I would be most pleased to hear any additional tales or comments to update the article !!

European and North American Television Cameras – No. 2

Brian Summers G8GQS

This is the second in the series and I have chosen one of my favourite cameras, the Pye Mk 3. These cameras were widely used by the independent TV companies in the middle and late 1950s and feature in many press release photos from that time.

A Pye was recently used as a prop in a programme about the 'Sunday Night At The London Palladium'. This was particularly apt because the camera used for the programme as a prop was I believe one of the cameras that televised the original programmes from the London Palladium.

Make: Pye

Model:	Mk 3
Country of manufacture:	UK
Tube type:	Image Orthicon 3"
Tube quantity:	1
Electronics:	Valve
Lens type:	Pye special with iris gear
Lens Quantity	4
Lens Mounting:	Pye 2-bolt flange
Camera Cable:	Mk 3
Camera Colour:	Blue (almost mauve) & light blue
Drives required:	MS. MB. LD. FD.
Line standard.O/Ps:	Mono, standard 405 lines

General description:

A clever design in pressed aluminium with fold-down sides and hinge-out chassis. Focus servo controls at top rear on both sides. Fan housing on top and handles; early models had gunsight handles. Taking lens is bottom right seen from rear.

Innovations:

Motor control of turret and servo control of Focus and Iris with remote control option. "f" indicator meter on camera and CCU. A very compact (for the period) camera and CCU/PSU, easy access for servicing. A nice feature was the pre-positioning of the focus servo position when the turret was turned. This was done by each lens having a resistor built into it, which made contact with some contacts on the centre part of the turret as the lens moved to the taking position. This changed the balance of the bridge controlling the focus servo moving the Image Orthicon to the new focus point.

Associated equipment:

CCU, PSU, Master waveform and picture monitors, SPG, remote focus and turret control box.

Dates:

Approx. 1953, well in use by 1955, continuing until early 1960s.

Used by : BBC & ITV with world wide sales Some were sold in the USA under the branding GPL (General Precision Laboratories).

A good photo is to be found in 'TV Engineering' by Amos & Birkinshaw (Iliffe), page 201.

The TV camera database is now up to 154 cameras listed, but I still need data on obscure cameras. I would be pleased to borrow and photocopy the information and add it to the database. I am particularly looking for French (Thomson), German (Fernseh), and early Pye Photicon cameras (UK).

I hope to make this database available on disk or on paper and attach photographs where possible.

Photo 1. Pye Image Orthicon Camera

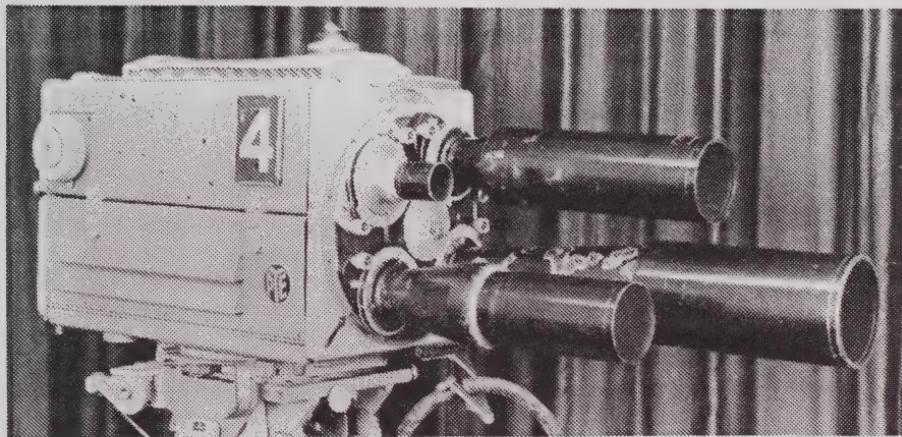


Photo 2. Camera with side covers down and viewfinder & servo amplifier hinged upwards for access.

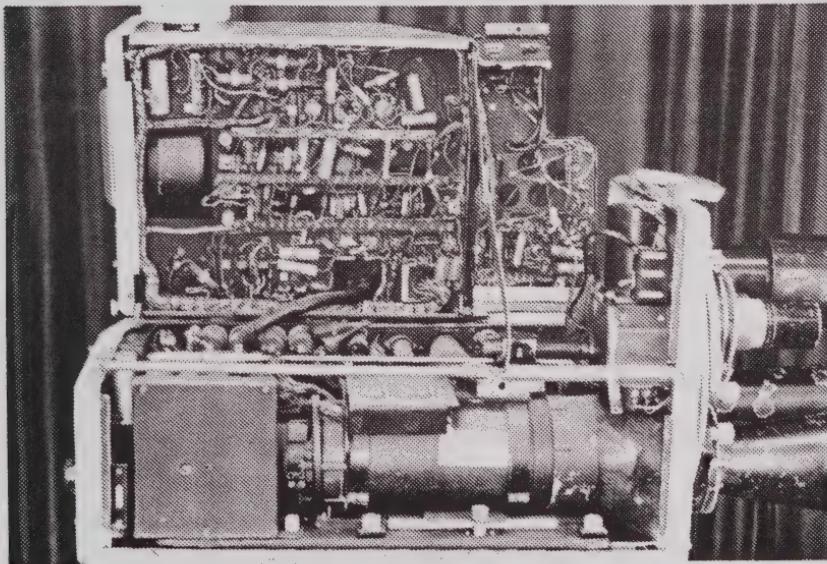
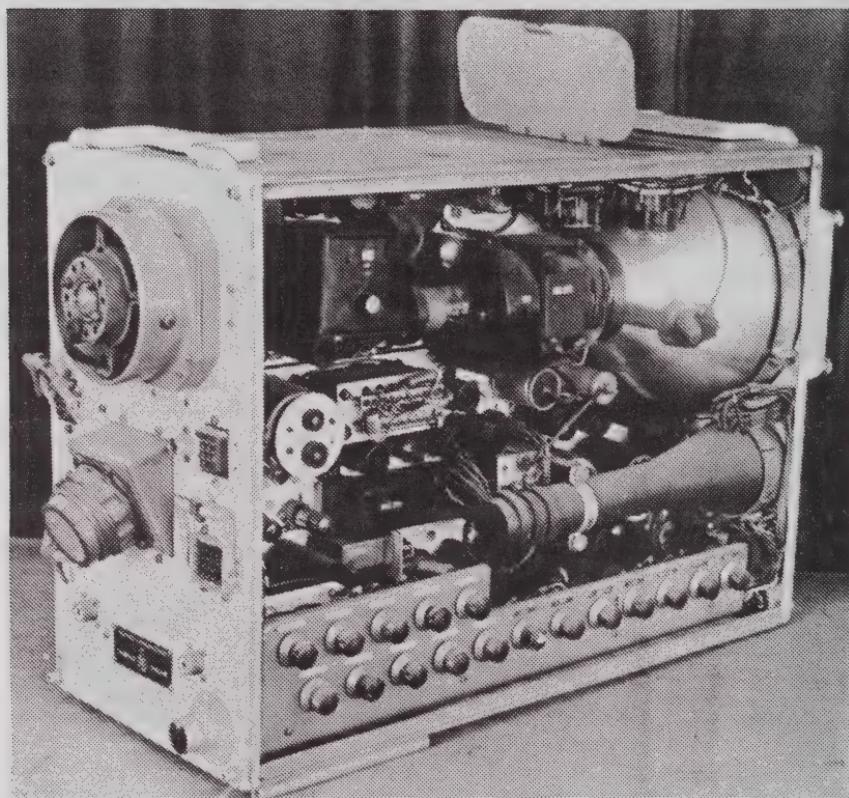


Photo 3. Three-quarters view of the combined CCU and Picture and Waveform monitor. Clearly visible on the rear is the BICC polypole camera cable connector used on both Pye and Marconi cameras.



CLAYDEN'S CORNER

Tony Clayden recalls a visit to Foley Street in the days that it was the hub of ATV's operations in London.

Feedback on issue 18: Memories of Foley Street.

I visited Britalian House on a couple of occasions in the very early sixties. It housed ATV's continuity, telecine and control suites (as mentioned by Dicky Howett on page 41; today, of course, it is the home of the Independent Television Commission).

One of their continuity directors was former TV actor Shaun O' Riordan (of *Robin Hood*, *Emergency Ward 10* and *The Larkins* fame), who was our neighbour in north London and who let me 'sit in' during their weekend transmissions. ATV occupied the basement, which was not air-conditioned and could become unbearably hot on a summer's evening. As can be imagined, the hostelry next door did a roaring trade dispensing coolant fluid!

The continuity announcements were made from a cramped cubby hole in the corner of the studio by, I seem to remember, Shaw Taylor. The famous ATV on-screen clock was a real lash-up; it was surprisingly small and appeared to be constructed largely from Meccano parts. It was perched on a shelf, illuminated by shaded pigmy lamps, and was viewed by a Pye industrial camera (405 lines of course). Although electrically powered, the clock had great difficulty in maintaining the correct time. I remember being highly amused one evening when, just before 8 o'clock, the direction was given "Preview clock"; it duly came up on a screen in the control room but was about ten minutes slow. This fact was communicated to a studio assistant, whereupon a large thumb could be seen on the monitor, pushing the big hand round to the top of the face, literally seconds before it appeared on transmission!

Incidentally, Shaun O' Riordan ultimately became a producer with ATV and concentrated on 'export' programmes (for which I believe the company won a Queen's Award) which were made specially at Elstree studio. After the formation of Central Television this activity was transferred eventually to Birmingham, where Shaun remained until he took early retirement about three or four years ago. I believe he now works as a freelance producer.

Feedback on issue 18: Mains Flex.

Rather than fabric-covered flex, a good many TV receivers (and not a few radios) sported a glossy brown PVC 'oval' two-core mains lead, which tended to give off a characteristic sweet 'plasticky' smell when new (*something to do with the vinyl in polyvinyl chloride perhaps?* [Editor]). This can still be obtained quite easily, with the new blue and brown core colours, although the sheath tends to be slightly paler and not so shiny, but at least it looks the part.

Does anyone remember the 5 amp, two-pin CLIX plugs which were so often fitted to TV sets? The pins resembled giant split pins and the product was designed for rapid fitting to a mains lead without the use of a screwdriver. You merely bared the ends of

the wires and pushed them under the 'eyes' of the pins, wound the two cores around the cable grip and screwed on the cover. The trouble was, if stray 'whiskers' of wire came into contact (which they easily could), there ensued a loud bang and a spectacular flash which, if the set was plugged into a 'lighting' point, would often plunge the household into darkness!

This flex was also sold in a somewhat tasteless gold shade, in fact it still is in some shops. Tony submitted this article some while ago and it is not his fault that it has taken so long to appear! [Editor].

Jack Hargreaves, who always knew How, dies at 82

VETERAN broadcaster Jack Hargreaves, known to a generation of children for the *How?* TV series, has died aged 82.

He was the countryman who could explain everything from root vegetables to rockets and endeared himself to viewers with his relaxed and open style.

Mr Hargreaves was no stranger to TV when he started the show in the mid-Sixties.

His *Out of Town* programme on country living ran for 23 years, often beating *Coronation Street* in the Southern TV region ratings.

He later became deputy controller of programmes at the station but decided to retire when Southern lost its franchise to TVS in 1981. Mr Hargreaves was then approached by Channel 4 and continued the show for another three years.

Until his death he was still writing about country matters from the home he shared with his wife Isobel near Blandford Forum in Dorset.

Fellow *How?* panellist Fred Dinenage, who now heads Scottish Television's *How 2* show, last night paid tribute to the man who gave him his first TV break in 1968.

'For me Jack was Britain's greatest broadcaster,' he said. 'He was a natural, a great communicator. He could talk about anything without a script or autocue for as long as anyone wanted without ever being boring.'

Mr Hargreaves was reunited with Mr Dinenage and original *How?* panellists Buntly James and Jon Millar in January for a filmed tribute to his TV career.

The broadcaster, who was suffering from cancer, died half an hour after it was screened on Tuesday night.



Natural: Jack Hargreaves

MARCH 1994

ADDENDUM TO
'HISTORIC TELEVISIONS AND VIDEO RECORDERS'
1st edition 1993

Text in bold indicates amended/additional information

Page 4: (para 4, line 2) "...opened in London by the BBC on 2nd November 1936."

Page 4: HMV Mirror Ltd, Serial No. **H 6288**.

Page 14: HMV 905, date **1938**

Page 17: Cossor 1210, Price **48 gns**
(5th line from bottom) "... the Rotunda at the Crystal Palace and it imploded"

Page 20: HMV 1804, date **1947**, Screen 10", Price £51 9s 0d + purchase tax.
Ekco TSC 48, Screen 12".

Page 21: Murphy V134C, date **1948**, Screen 9", Price £67 16s 8d including tax.

Page 22: Dynatron console TV21, Screen 12".

Page 23: HMV 4811 (1806 Birmingham) Price £128 2s 0d + purchase tax.
Pye BV20C, Screen 9".
Pye LV20, Screen 9"

Page 24: Alba TR 9872 console TV/Radio, date **1951**.

Page 26: RGD console model B2350T, Screen 12".

Page 27: GEC BT1091B, Price £44 2s 10d + purchase tax.
Decca model 111, date **1953**, Screen 15", Price £144 4s 4d.

Page 28: Pye LV30C, Screen 9".
Marconi VT73 DA, Screen 10".

Page 29: Pye LV30, Screen 9".
Pye LV30F, Screen 9".
Pye B18T, date **1949**, Screen 9", Price £38 18s 0d + purchase tax.

Page 30: Decca 131, Price £161 13s 5d + purchase tax

Page 31: Pye MV30, date **1950**, Screen 9". Price £33 8s 10d + purchase tax

Page 32: Decca 1000 projection set, Price £158 10s 0d (no tax). 4' x 3' screen - £6 10s 0d extra, Extra large 6' 8" x 5' 11" screen - £18 18s 0d extra.

Page 34: Philips 1400A, Price £94 5s 0d + purchase tax
Philips TG1800A, date **1951**, Price £82 6s 3d + purchase tax

Page 35: Pye table model V4, Screen 14"
Pye V4C console model, Screen 14"
Ultra model 82, Screen 12".

Page 36: Bush console TUG34A, date April **1953**, Price £66 15s 2d + purchase tax
Bush bakelite table model TV32, Screen 14", Price £47 2s 5d + purchase tax.

Page 37: Murphy V204 Table Model

Page 41: Bush bakelite table model TV62, Screen size 14"

Page 42: Date at the top of this page should read **1959**
Decca DM45, Screen 17".

Page 44. Keracolor white, model B 772, Diameter, 30", Screen 22".
Keracolor teak, model B 626, Diameter 33", Screen 26".

Page 46: Philips table model on stand G17T.320-01, date 1972

Page 49: Peto Scott 405/625 line. Sony DVK-2400 portable VTR, 625 line; price (1972) £235.
214 Sony AV-3620CE VTR B & W. Shibaden SV-800E VTR colour.

Page 50: Philips laser disk video - 12" optical laser disks.

Page 51: Phillips 2020 video recorder - incorrect photograph (duplication of Phillips 1700 video recorder above).

Page 52: Millions of viewers knew the Marconi version of this TV camera

Appendix 1:

Make	Model	Price	Description	Year
Alba	SV11	91gns	9" TV T.D.	1939
Alba	SV11C	31gns	9" TV C.D.	1939
Brunswick	BT390	39gns	12" TV C.D.	1939
Brunswick	BT460	46 gns	12" TV/Radio C.D.	1939
Burndept	306A	45gns	12" TV C.D.	1939
Burndept	329	39gns	9" TV/Radio C.D.	1939
Cossor	137T	70gns	13.5" TV/Radio C.D.	1936
Cossor	237T	90gns	13.5" TV/Radiogram C.D.	1936
Cossor	54	23 gns	5" TV C.D.	1938
Cossor	54A	26gns		1938
Cossor	1210	48gns	15" TV/Radio C.D.	1939
Cossor	1210A	51gns	15" TV/Radio Fringe Model	1939
Ekco	TC103	49gns		1938
Ferguson	TC918	35gns	9" TV C.D.	1939
Ferguson	TC1218	40gns	12" TV C.D.	1939
GEC	BT8161	70gns	15" TV/Radio C.V.	1937
GEC	BT8090	23gns	9" TV (Vision only) T.D.	1938
GEC	BT9122	60gns		1938
Halcyon		42gns	7" TV/Radio T.V.	1937
HMV	902	120gns	9" TV/Radiogram C.V.M.	1937
HMV	902A		12" TV/Radiogram C.D.	1937?
Invicta	TL1	43gns	8" TV C.V.	1938?
Invicta	TL2	£73.10s	12" TV/Radio C.V.	1938?
Invicta	TL4	£23.11s	TV (Vision only) T.D.	1939
Marconiphone	701	120gns	9" TV/Radio C.V.M.	1938
Marconiphone	702	95gns	12" TV C.V.	1936
Murphy	V84C	£33	9" TV C.D.	1939
Murphy	V86C	£40	12" TV C.D.	1939
Philco	Tel.1	24gns	TV (Vision only) T.D.	1939
Philco	Tel.2	45gns	12" TV/Radio C.D.	1939
Philips	Tel.61	120gns	Projection TV/Radio C	1938
Pye	4046	43gns	9" TV T.D.	1938
Pye	815	30gns	9"TV C.D.	1938
Pye	817	21gns	7"TV (Vision only)	1938
Pye	819	29gns		1938
Scophony		£231	Projection TV	1938
Ekco-Scophony	ES104	220gns	Projection TV	1938
Truphonic		30gns	9" TV C.D. (A.C.)	1939
Truphonic		36gns	9" TV C.D. (D.C.)	1939
Ultra	T50	29gns	9" TV T.D.	1939
Ultra	T52	31gns	9" TV T.D.	1939
Ultra	T54	42gns	9" TV/Radio C.D.	1939

For corrections and additional information I am indebted to, among many others, Derek Beaver, Steve Bennett, Jeffrey Borin, Andrew Denton, Richard Dickson, A.C. Gamlen, Bernard Hedges, Ray Herbert, John Howes, Tony Jones, Martin Loach, Terry Martini, R. Neilson, John Ware, A.T. Woodcock

Seeing by Wireless at Last!

HOW IT IS DONE

By WATSON DAVIS

In this special article an account of the latest experiments in wireless vision in America is presented to British readers. The results as detailed in the article speak for themselves, and although there is room for much improvement, one thing is clear, it is possible to see by wireless

WHEN I talked to C. Francis Jenkins over the telephone and he asked me to come up to his laboratory, I was not surprised and startled that he and I could talk over a copper wire. Telephoning is a common performance. Even the mighty radio voices in the ether are no longer the marvel they were a mere two years ago.

But when Mr. Jenkins asked me to watch a screen in his laboratory which was shut off from the rest of the room, and when I saw him wave his hand to me, although my back was turned to him, it was unusual.

I was seeing by wireless!

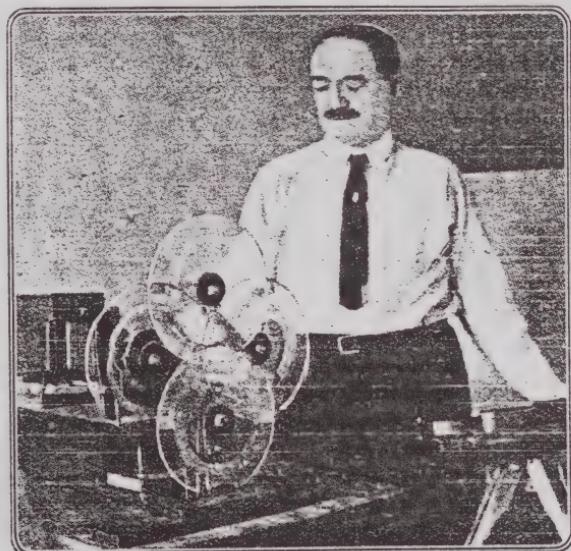
But Mr. Jenkins has done unusual and unprecedented things before. Every ordinary motion-picture projector contains a vital principle invented by him. Readers of WIRELESS REVIEW know also that he has within the last year made it possible to send diagrams, messages written in Chinese characters, and even photographs by wire and radio.

Sending and receiving sets for transmitting still pictures by radio were in his laboratory, and it was plain that this apparatus for radio vision, a new assembly of discs, motors, lenses and lights, was related to the more finished and mature equipment that has been successful in sending pictures and diagrams through thin air.

In reply to my hardly pronounced "How?" Mr.

Jenkins showed how he had made the movement of his fingers and hand visible by radio. The apparatus seemed extremely simple, certainly no more complex than the telephone when Bell first operated it. A magic-lantern, the same as thousands in ordinary use, was projecting its shaft of light through a disc that revolved at high speed. The light fell on an opening in a rectangular box, supported much like a small camera on a heavy tripod placed half-way across the room. From the black box on the tripod wires ran to a radio transmitting set that was heavily screened to keep stray and troublesome electric currents from getting in the way. When a wave of the hand was to be transmitted, Mr. Jenkins simply inserted his fingers into the space where the lantern slide-holder of the ordinary stereopticon is placed.

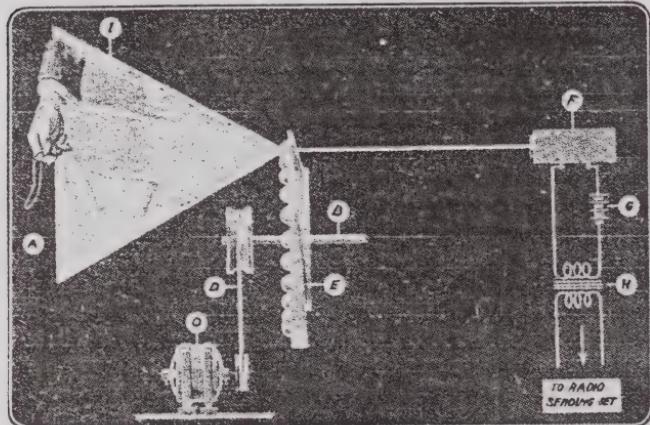
The object of the whirling disc and stereopticon, Mr. Jenkins told me, was to impress the shadow of the moving fingers and hand, portion by portion, upon the light-sensitive cell that was contained in the camera-like black box on the tripod. How this is done will be explained later. But the result is that the variations in light that this cell receives are translated into variations in electric current, just as the variations in sound that enter the telephone transmitter leave the wires as variations in electric current. The shadow of the moving fingers, now in



THE FIRST MAN TO SEE BY RADIO
Mr. C. Francis Jenkins, of Washington, D.C., has to his credit several important contributions to the production of motion pictures as well as to radio. His most recent invention combines these fields in the "television apparatus" described in this article.

the form of varying electric current, was fed into the radio transmitting set and handled in exactly the same way as hundreds of jazz concerts are broadcast.

The receiving aerial in the case of this demonstration was only a few feet away from the sending aerial on the roof of the Jenkins laboratory, but for



THE RADIO-VISION TRANSMITTER

The light *I*, from an object, *A*, is focused one strip at a time through lenses on the rotating disc *E*, on to the light-sensitive cell, *F*. Electric current from the battery *G* is modulated by the light and sent out by radio in the usual way.

a short distance that wave of a hand went through the ether in the form of radio waves. After being picked up by the receiving radio set, these impulses were changed back into an electric current and sent to the radio-vision receiving set.

This receiving apparatus consisted of just four essentials—a lamp that changed electric-current variations into light variations, a whirling disc similar to the one in the transmitter, a lens, and a picture-receiving screen.

An Optical Trick

Radio vision is as much a matter of optics as electricity, and since light and electricity are both members of the big family of ether waves, differing only in length, there is no reason why they should not collaborate.

Yet there is no question but that the radio part of radio vision plays second fiddle to the whirling disc. These rings of lenses make radio vision possible. They take the wave of the hand and impress it portion by portion on the light-sensitive cell; they take the rapidly fluctuating light and change it into a moving picture.

The human eye is easily pleased and slurs over minute imperfections. All of the half-tone illustrations in our newspapers are nothing but areas of coarse dots, sixty to the inch, that our eyes obligingly turn into pleasing pictures. That is a very useful optical trick, and it is used by Mr. Jenkins in sending still pictures by radio and also in his process of radio vision.

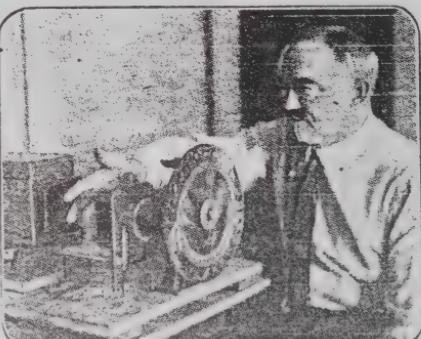
Again, speed can be used to fool the eye. Getting fooled is not always unpleasant, because it allows us to enjoy motion pictures. In the theatres, sixteen photographs appear on the screen each second, and that is speedy enough to make it seem to our eyes that the motion is in the objects in the pictures, not in the pictures themselves. And this optical illusion is used by Mr. Jenkins in radio vision.

Lines, not dots, as in the half-tone, very close together, are the structure of both pictures and vision by radio. These lines of light are swept across the progressing picture by the whirling discs. Light is the paint and the whirling disc is the brush in radio pictures and vision.

In the Jenkins apparatus for transmitting still pictures, the whirling disc has a prism curled around its circumference. Prismatic lenses, as almost all of us have observed, have a way of persuading light to deviate from its straight path. The discs used in transmitting still pictures by radio are made entirely of glass, and the prismatic lens is ground on the circumference. This is,

however, the equivalent of many lenses, since it is of varying thickness. And this causes a beam of light, projected through it while it revolves, to be swept from one side to the other.

Two of these discs are used to project the photograph upon the transmitting light-sensitive cell in Jenkins' pictures by radio apparatus. One disc covers the picture in one direction while the other covers it at right angles to the first, and one of these discs operates many times faster than the other, so



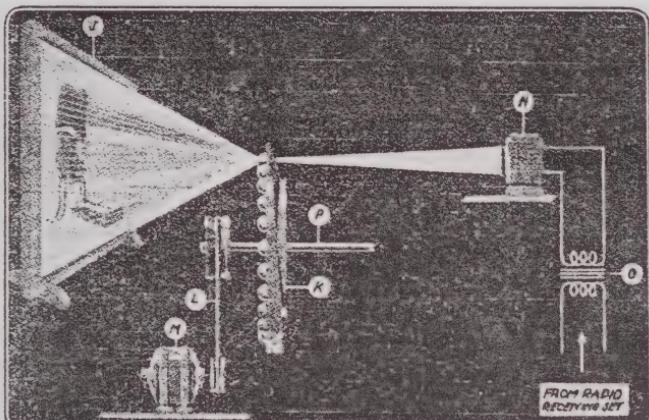
The simple apparatus that sends a wave of the hand by wireless.

that the effect, in both sending and receiving, is the drawing of lines across the picture very close to each other. In sending still pictures, this operation takes about a minute.

The Forty-eight Lenses

To transmit motion, the sending must be speeded up so that at least sixteen pictures are transmitted each second instead of one picture, in several minutes. Compared with this, ordinary motion pictures, such as we see in theatres, are comparatively simple. At the movies whole photographs are projected on the screen all at once, and they are thrown on and taken off so rapidly that the eye cannot detect the separate projections, but blends them together into continuous motion of the objects in the picture. In radio vision the picture is projected on the screen portion by portion, but to produce the effect of motion or actual vision a complete picture must be built up every sixteenth of a second. Prismatic discs that produce only one picture a minute are obviously too slow.

So Mr. Jenkins has devised a new form of disc, which contains lenses that combine the function of covering the picture vertically and horizontally. In the apparatus that he demonstrated, the disc was so made as to produce one complete picture with each revolution. It contained forty-eight lenses in all. Each of these was, in effect, a combination of a rather flat convex lens and a prismatic lens. The lenses varied by having the prismatic part thick on one edge for the first lens, and then gradually changing their angles until the thickness was on the other edge for the last or forty-eighth lens. For all lenses the convex portion was the same. Thus in this compound lens both horizontal and vertical motion of the light was obtained. The forty-eight lenses forming a prism of varying angles shifted the scene once horizontally, while each convex lens by its vertical motion swept the scene over the light-sensitive cell in one-fourty-eighth the time of the horizontal shift. Thus each scene was impressed on the cell as forty-eight horizontal lines spaced close together. The speed necessary for the production of continuous motion in the radio-vision receiving apparatus was sixteen revolutions a second, or 960 r.p.m.



Radio impulses are communicated through the transformer O , to the device N , which reconverts them into pulses of light. These pulses, passing through the lenses on the rotating disc K , produce an image of the original object on the screen J .

Exactly the reverse process takes place in the radio vision receiver. The dismembered scene enters the lamp of the receiver as a fluctuating current, strong where the light of the transmitted scene was strong, weak where it was weak. Faithfully the lamp reproduces light, and the whirling disc with its dual-lenses sweeps the scene on the screen just as its twin in the transmitter swept it on the light-sensitive cell.

It is a shadowy wave of the hand or movement of the fingers that is produced. A picture composed of only a few horizontal lines, varying in light intensity along their lengths, cannot be expected to be very distinct or detailed.

But even shadowy motion, such as was produced, was a demonstration of the important possibilities that the method holds. Increase the number of lenses that produce each picture to several hundred and the detail will come.

In another important way, the radio-vision apparatus differs from the radio-pictures outfit. The light source in the receiver must vary quickly with variations in the incoming current.

In the Near Future

The question of synchronism, of keeping the discs of the transmitting and receiving sets running exactly together, Mr. Jenkins says, is a simpler problem in radio vision than in radio transmission of pictures. In the experimental set that was demonstrated, discs of both the transmitting and receiving sets were driven from the same motor for the sake of simplicity in operation.

The transmission of pantomime by radio has been accomplished. There is no reason why the receiver should not have been in New York rather than in Washington next to the radio-vision transmitting set.

The perfection of the invention has not yet reached the point where actual scenes in all their lights and shadows can be reproduced or motion pictures distributed to the hearth and home. But the experimental apparatus devised by Mr. Jenkins gives promise eventually of our being able to see in New York at nine o'clock in the morning what "will occur" the same afternoon at two o'clock in London.

Hardware review: KODAK PHOTO CD PLAYER

Kelvin Mallet

A recently purchased Kodak Photo CD Player has been put through its paces, with a view to assessing its potential to store, and subsequently reproduce, on the T.V. screen test card photographs. The idea was to find some means of generating some of the many versions of test cards – C, D, and F – together with tuning signals, etc..

Up until now most people interested would record the material onto video tape, with the resulting degradation in quality. The idea of a solid state generator for these cards was also considered, but the number of different generators required to reproduce all cards would be beyond most, if not all enthusiasts.

To give readers some idea of the difficulty, the 625 line television service had three versions of Test Card C:-

One for use prior to the introduction of Test Card E, and subsequently when E proved inadequate for the task;

One for the BBC 2 Network, and

One for opt-out transmissions.

On the 405 line television service from 1947 to 1964, no fewer than four versions of Test Card C were used, and one of these was used without ident, and with ident. Also there were marginal differences between the ITA marked up cards, and the BBC card. Cards were also marked up for Reduced Power operation!

Test Card D fared better, only two versions being used, but think of the complexity of circuitry required to generate all the legends for ITA. Trade Tests will be subject to interruption tomorrow, Reduced Power, Transmitter identification and later, station identification. The Picasso tuning signal was marked up three different ways in its life-time! An individual generator would be required for each BBC Tuning Signal ever used!

It was with all this in mind, that thoughts turned to the Photo CD Player. The resolution claimed by the manufacturer is approximately 10MHz, which is for all intents and purposes, double that of the current PAL transmission system and of current T.V. receivers. What this means is that, where a VHS recording would display the frequency gratings of Test Card F, up to 3 MHz only (the top row of the six), the Photo CD Player will generate all six bars with equal resolution, provided the photographed material is of good enough quality. A standard colour receiver will only display the top four, and possibly the last, if correctly set up, as the 4.43MHz trap will effectively remove the 4.5MHz bars due to the closeness of the frequencies.

The photographic negative is completely displayed on the screen, so nothing is lost if the receiver is correctly set up, except for a bit at each side, as slight overscan is usually necessary to achieve a good circle in the centre. If your negative is slightly lacking in contrast, so is the picture on the screen. Careful photography is indicated, to ensure that the results are satisfactory; but it proves beyond any doubt that the process is faithful to the original material in all respects.

I do not propose to discuss the technical specification in any greater depth, as this will probably confuse some of our readers, and it certainly does me! With the capacity to store up to 100 photographs per CD, this initially seemed an excellent method for reproducing test card on the TV screen.

As with everything in this world, nothing is perfect or ideal. George Hersee in his interview with Andy Emmerson pointed out that a test card must be used for the purpose for which it is intended, or else results would be meaningless. The same goes for the Photo CD player, which was not designed for displaying test cards, so I will now go on to list all the drawbacks which make the Photo CD player less than adequate for the needs of the test card enthusiast.

The 35mm negative has an aspect ratio of 3:2, that is 2 units high and 3 units long. Television enthusiasts will recall that initially the aspect ratio for television was 5:4, but was later changed to 4:3. Also, high definition television holds out the prospect of an alternative aspect ratio of 16:9! None of the TV aspect ratios come close to matching the 3:2 ratio of the 35mm negative, so as a result compromises must be made to display the test cards and tuning signals from a Photo CD player. The active screen area, (the part of the screen which shows the photographic information) is limited to the full width of the screen, (three units long), but a black gap is left at the top and bottom of the screen, (two units high), the gaps representing the extra quarter unit of the 4:3 aspect ratio. (Three/four x two is 2/2)

Because of the gaps at the top and bottom of the screen there are two ways to photograph the test cards.

1) Photograph the test card so that the full width of the negative is used. The benefits of this are that the frequency gratings will be correctly displayed and the full width of the screen will be utilised. There is just a wee bit of a drawback with this, that is not all the test card will be displayed. A significant portion of the top and bottom of the card will be lost!

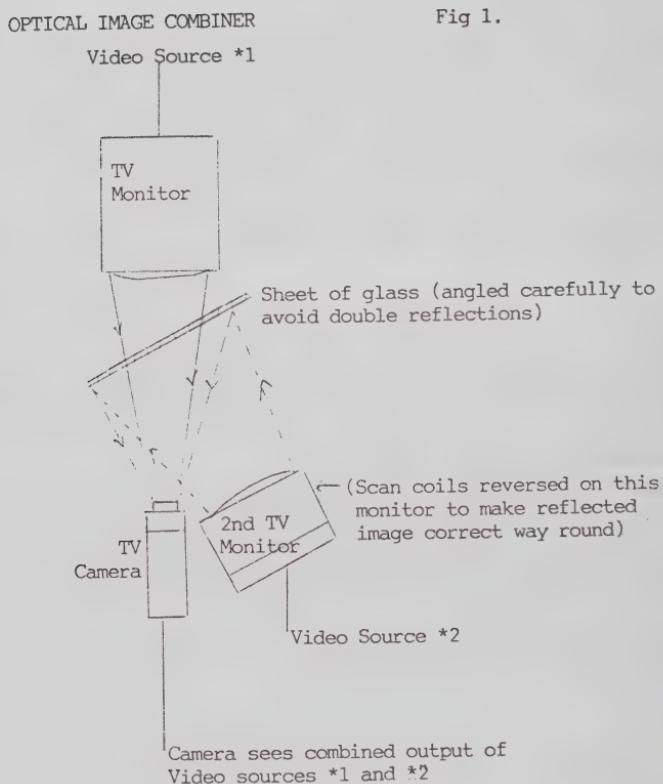
2) Photograph the card utilising the full height of the negative. The benefits of this are that all the test card will be displayed on the screen. This is what is required after all! The drawback to this is as follows. There will be black gaps at the top and bottom of the screen, and at each side!

This means that the value of the frequency gratings is increased by approximately 12 to 16 per cent. On a standard colour TV this means that only the top three gratings on test cards C and F are reproduced; the fourth grating on F is reproduced quite faintly, but this, and the third grating of Test Card C has a strong cross colour imposed due to the closeness of the new frequencies to the colour subcarrier frequency..

All in all, if you are prepared to make do with gaps at the sides and top and bottom of the screen, the reproduction of test cards by Photo CD Player is still better than VHS. I have been in contact with Kodak with a view to seeing whether a batch of modified machines could be manufactured with a view to meeting the needs of test card enthusiasts, and the reply was very disappointing. You need to have a personal computer with certain facilities and memory capacity etc., and a software package specifically designed for picture manipulation, and then you can manipulate the picture to your heart's content. I do not have a PC, and I certainly don't envisage purchasing one just yet!

Finally, it remains to advise that the Photo CD Player comes complete with a number of different leads and has four sets of outputs as follows: RF, SCART, Composite Video and Audio, and Luminance/Chrominance (S-Video). The machine tested was tested using the SCART to video recorder, and RF to TV methods and both gave excellent quality. The TV set was not capable of

handling a SCART or composite video or S - Video. Judging by the reproduction from the SCART to video recorder and RF to TV, direct composite video injection will give superb results, subject to the restrictions imposed by PAL coding, and direct injection of S - Video will undoubtedly give the very best results possible within the limitations of the TV set and, of course, the Photo CD player.



ENTERTAINING WITH A PINEAPPLE!

Steve James

STRIKES ME that as life goes on, there are fewer and fewer chances to be silly. Not silly in a huge-trousered, custard-pie type of way, but doing things that people of a certain age just don't, or at least shouldn't.

Merely thumbing your nose at the kind of thinking that turns short--trousered lads that wanted to be engine drivers and fighter pilots into chartered surveyors and loss adjusters. How many of us TV enthusiasts as youngsters wanted desperately to be a camera man or voice behind the BBC1 globe? Now we own TV cameras, video recorders and other modern devices which would have made our youthful eyes bulge with excitement at the prospect of making all these dreams a reality. So do we now play at TV stations as we once wished? Of course we don't! Why? Well, because it would be silly!

These thoughts were crossing my mind a few months ago. In the room with me amongst sundry old tellies were a couple of VHS VCRs, a black & white camera, a Pineapple standards converter and a home made modulator. "Wouldn't it be fun", I thought, "to make a whole evening's entertainment, using vintage TV programmes linked together properly with globes and graphics and all the rest to give a kind of corporate identity to the thing..."

Dangerous thoughts, dear reader, for though I hardly knew it, I seemed to be veering towards making that childhood -throwback 'A Pretend Telly Station'! No! I couldn't possibly do that. I mean it would be, well, silly! A wave of rebellion swept the armchair. I rose from my seat like a cardiganed missile, with the words "And why the Hell not?!?", or something like that. They used cardboard and Letraset in the sixties, so why not now? Yes, this was A Good Idea – a cardboard and string TV station that Bluebottle would've been proud of!

And it was only for one evening anyway. I needed a station name – one which was new, yet steeped in all that's best in TV station names. I settled on Associated British Television. Sir Lew would like it, I'm sure!

Suddenly there was much to do: idents and clocks to design, programme material to assemble, announcements to be written. I drew up a few ideas for an equivalent of a BBC globe and set off to strip Nottingham's art stores of white Letraset and black cardboard. The winning globe idea is one I'm rather pleased with; its design is really an amalgam of both BBC and ATV, featuring a spinning world, set in a single ATV 'eye' on a horizontal white line, the letters 'ABT' being set in sloping blocks (v. original!) at the bottom of the screen. The globe itself is in fact a rubber ball procured from the local pet supply emporium and duly had the relevant continents white-painted in trembling hand. The method of rotating this high-tech marvel is rather embarrassing to go into details, but suffice it to say it involved an old Philips reel-to-reel tape recorder going at 1 7/8 i.p.s and a toilet roll inner. The results, believe it or not, look

damn convincing, even to the naked observer.

Another sheet of black card had white divisions stuck on to it in circular form, which coupled with a clock mechanism with pulsing white hands formed a very good BBC-style clock. All this glue and scissors stuff was very well, but what about the programmes, I hear you ask; those readers still with me, that is. I decided to 'open' with a few kids' programmes – *Pinky & Perky* and *Catweazle* were pulled from the tape archives. I'd follow this with 'an hour of comedy' – the first *Dad's Army* (1968) and LWT's *Please Sir!* (1969) were pressed into service. I wanted to end the evening with a filmed thriller – *Danger Man* fitted the bill here.

But what of the middle of the proceedings? I knew I wanted to include both pop music and some clips of classic 1960s British films. For the pop element, it would have been easy to include a complete show like for example *The Sandie Shaw Supplement*, shown recently on BBC2. I really wanted to use a good variety here, however, so I decided to cull clips from *Sounds Of The Sixties*, and other recently shown relics. I named this compilation of compilations 'Top Gear'; not very original, but very sixties. In a flash of ill-advised creativity I decided to make my own opening titles for this, and here's where I made a useful re-discovery of an old Doctor Who special effect (*see fig. 1*). I wanted to superimpose one picture over another, and found I could do it optically with a strategically placed piece of polished glass (a half-silvered mirror would have been much better). I next set about producing the two picture sequences - to be brought - together using this method. I wanted something decidedly 1960s – lots of jump-cutting and strange camera angles. I use a 1966 Vauxhall Victor 101 as my daily work car, and put this to good use, by setting up a video camera on the pavement (I live on a quiet road!) and driving away and past the camera in the car, with headlights blazing. The camera was sometimes angled at 45 degrees on its tripod, giving the expected period feel to the shots.

These shots were edited onto another videotape using the excellent editing of the Ferguson 3V32 (rather an old, but excellent machine) to give some fast cutting effects. The other element of the titles was the graphics in which various words and shapes flash onto the screen, ending with the words 'Top Gear' in a kind of bubble lettering. Finally the two tapes were run at the same time which combined the effects optically to give a really exciting end result. This technique of superimposing was really useful, and yet very simple to do. Try it out! When they say "It's all done with mirrors", they're not wrong!

Gradually things came together well. An opening sequence featuring pictures of Nottingham (as it was in the 50s and 60s) was assembled. I found a great opening theme too: "Pageantry" by George Trevare. This turned up on an old (1962) Chappell 'Recorded Music Library' LP. It starts with a fanfare, progresses to a stirring march and ends with a mighty rumble of kettledrums. After this, a fine and resonating voice (me!) intones "This is Associated British Television, providing a 405 line television service on VHF Channel 4". Naturally the evening ends with a 60s picture of the Queen and a rousing national anthem.

There were other elements on the way of course; various photos of the countryside

with the caption 'Weather News' superimposed across the bottom and similar effects for 'Programmes Follow Shortly'.

The tape was compiled at 405 to make use of the Pineapple's excellent freeze frame facility, which came in very handy indeed. So that's it – an E240 providing a complete evening's vintage television. And yes it was a silly and pointless thing to do, but why not? It was a highly absorbing project, providing all manner of problems which had to be solved with primitive equipment. I think it proved that superficially professional results can be obtained with domestic equipment and a spot of imagination

Hopefully this article may prompt other people to try similar projects and get the most out of what they've got. So go on – put ice cubes down the Vest of Conventionality and custard in the Shoes of Hesitation!

HOW TIMES CHANGE!

Michael Stott describes the somewhat primitive arrangements used for continuity and captions at Tyne Tees Television in the black-and-white era

The caption scanner was a bed of two 4-inch diameter tubes spaced about 12 inches apart and about 4 feet long; sitting on the tubes was a saddle with a Marconi V-shaped fixing plate. At the end was a light box which had four 40-watt daylight tubes in side and also a 40 watt bulb. On the front was a 8 "x 10 " glass plate with a RMA type (USA) test card (the one with the Indian Head on it). This plate could be changed in 2 or 3 seconds. The other plates were Test Card "C" and a TT TV logo, I also think there were other plates with captions that could be used in transmission.

The light box was used both for setting up all the studio cameras and also as an ident symbol for transmission. The lights were switched from the 40-watt to the 160-watt tubes if the ident was required for transmission, and this could be done from the control desk. When not in use a dim outline could be seen on the monitor in the control room.

The camera used in the continuity studio was not actually in the studio! It looked through a 1/4" or more glass plate sloped back at the bottom by about 20 degrees at the base. The studio itself was a tine affair, about 6 ft x 8 ft with heavy sound panelling and two large old 'ribbon' microphones mounted under the glass plate and a 15-watt red lamp next to the glass plate.

The door on the right hand side opened out into, I think, the control room. This, I think, was so someone could pop in and do a bit of linking and continuity, the small viewfinder monitor on the camera was mounted the other way round (facing forward) so the announcer could see

himself and if I remember the scan on the monitor was reversed to give a mirror image rather than a TV image!!!. Remember you were dealing with actors – a vain lot!!.

The room always smelled of smoke, fish and chips and other body smells, and spread out on the small felt-covered table was a collection of old scripts and papers opened at the sports page or the racing page. The lighting was three 60-watt daylight tubes mounted around the glass window, and also a 60-watt bulb above the top tube. The tubes could also be switched on from the control desk, no doubt to wake the announcer up.

And yet I bet it all looked most professional on air. Thanks Mike for destroying our illusions of the glamour of the world of television! [Editor]

WE'RE NOW GOING OVER TO ALEXANDRA PALACE FOR SOME NEWS ...

THERE ARE at least three AP TV anniversaries this year - beginning of BBC2 from AP in 1964, TV news in 1954, and the Open University in 1969.

BBC2 was supposed to start from Shepherds Bush, but (West London having been blacked out by a power cut on the night) it was over to Gerald Priestland at AP. This was only briefly alluded to in the recent BBC celebration, but they did show another AP first, the experimental colour studio in Studio A.

So it's timely that pressure on and nagging of the powers that be at AP has resulted in a long-overdue and much-needed new roof for the south-east wing, where the two BBC studios have survived drips, invasions of pigeons and falling plaster, so that studio B looks as if the ghost of Cartier is producing a new and permanent Quatermass. Things may be looking up. The Alexandra Palace Television Trust, which has support from the Palace authorities for the idea of a permanent television exhibition/museum in the old BBC wing, has a £11,000 grant for a feasibility study from the Sports and Arts Foundation, and hopes to bid together with the Palace for millennium funding.

More recently APTVCC - Alexandra Palace Television Celebration Committee - has been formed from representatives of various organisations interested in the history of British television, including 405 Alive, the British Vintage Wireless Society, the Royal Television Society, the Television Trust and local

enthusiasts. Its aims, pending the formal leasing to the TV Trust of the south-east wing, are to provide an immediate celebration of television within the Palace itself by means of a small exhibition in Studio A; to keep an eye on the conservation and repair of the former BBC wing, and identify surviving features of the BBC days; and to work for access for the public. We would welcome help and donations, however small, from supporters of our aims - contact J.O'Callaghan (081-348 7563) or Simon Vaughan (0277-226102).

A co-ordinating committee has been set up, stalwart members of which have been rolling their sleeves up, moving equipment and clearing the studios of accumulated rubbish. We have now an EMI camera on a pedestal, and model Emitron on a (real) tripod, and various other TV equipment set up in Studio A.

TOURS of the 'hidden' parts of Alexandra Palace including the studios have now been allowed to take place on a regular basis, on the first weekend of the month. Jacob O'Callaghan, a member of the AP TV Trust who has been a local campaigner for the repair and restoration of the historic parts of the Palace, leads the tours, which last about 2 hours. Latest information on availability is available from the Palace at any time - phone 081-365-2121 (AP main no) and ask for the tours helpline.

Thanks to Jacob O'Callaghan for this report.



A LATE ITEM OF NEWS HAS
JUST REACHED US...

ON A LIGHTER NOTE

In the early 1950s when the new BBC Television Centre at White City was under construction, a memo arrived in many of the BBC departments and offices as follows:

From: Engineering Establishment Department.

Room No. & Tel.
Building: BROADCASTING HOUSE. **Ext.:** 405 **Date:** April 1st.

Subject: NEW TELEVISION PREMISES.

To: ALL ENGINEERING STAFF.

1. The new BBC Television studio premises at Shepherd's Bush must never be referred to as White City - WC. but as Television Centre - TC.

2. From 1st April 1953 the abbreviation to be used for the Telecine section of television recording department will be TK.

(signed) O.L.D. MacDonald. E.I.E.I.O.

Engineering Induction and Engineering Information Officer.

405 Alive readers will know that the BBC refers to everything by the use of the subject's initial letter(s). e.g. Broadcasting House - BH, Videotape - VT.

Larry Coalston was the kind contributor of this item and thanks to him, we now know why the BBC didn't use the obvious abbreviation TC for telecine, simply because it was needed for Television Centre. The implication, of course, is that originally TC did stand for telecine.. Thus there may well be a germ of truth contained in this joke memo if it does indeed date the introduction of the acronym TK for telecine, which has come to mean any film source in a programme as well as the technical device which transfers film to video. Of course telekine is the correct pronunciation, just as cinema should be pronounced kinema (with a hard 'k' sound), but few people speak the word in this way. For many years what is today known as SSVC was then the Services Kinema Corporation and the Greek derivation of the word means that it should be pronounced and spelled with a 'k'.

Incidentally, another BBC acronym which often confuses outsiders is TJ,

meaning either a slide scanner or material in a programme which originated on slide. It as coined as the initials of Tel-o-Jektor, an early American slide projection device used with a small TV camera.

NOTES AND QUERIES

A MYTH EXPOSED?

There is a long established story, first told in the BBC Handbook published in 1940, to the effect that on Friday 1st September 1939 BBC television transmissions came to an abrupt halt after the showing of a Mickey Mouse cartoon. The BBC even has a reconstruction of this sequence, showing the end of the cartoon followed by some rather unconvincing 'snow'.

"The closedown order came at 12.10. Undramatically, without even a closing announcement, the world's first high-definition television service was halted on the threshold of certain success," it says on page 53.

But did this actually happen? Not if the BBC's own 'Television Programme as Broadcast' record is to be believed. This document (reproduced with acknowledgement) shows the following turn of events.

12.05.05	Film "MICKEY'S GALA PREMIERE" - cartoon	<u>Distributors</u> LEVY
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12.13.00 Sound and vision tuning signals (for Test Purposes)

13.35.00 CLOSE

Announcements by Kay Cavendish (No Closing Announcement was radiated).

The last line about announcements refers to the morning's programmes and implies that announcements in general were made by Kay Cavendish. It is clear that this record was written after the event and it indicates to me at least that the tuning signal and a tone were radiated for 22 minutes after the (premature) end of programming. It's probably a nit-picking point but perhaps someone can shed further light on this matter.

[AE]

MAGIC FOUNTAIN?

I recall a cartoon series shown at lunchtime in the Granada region around 1973/74. It concerned a boy discovering a magic fountain (possibly this is in the title) in a cave. I think it was American or maybe European in origin. Unfortunately I have only the haziest memories of it now, though I recall it was exciting and somewhat adult in content, possibly the reason why it has not been shown since. Can anyone enlighten me further? [Alan Hitchen].

GUILTY CONSCIENCE COMPETITION!

As you'll have noticed, this issue is somewhat late in appearing. Finding the time to produce a 96-page magazine single-handed is a major problem, particularly as I have now taken on a huge restoration project in the shape of a television outside broadcast van (more on this later!). What I can say is this: even if your issues arrive late, they *will* arrive and as a further consolation, here is a bonus competition that will enable one lucky winner to have next year's magazines entirely free. So here goes...

WHERE DID IT GO?

Three 405 Alivers were walking down the street when they saw a Bush TV22 in a charity shop, marked up at an amazing £30. Typically, none of them had the full amount on them but they were able to come up with the total amount by stumping up a tenner each. The important thing was to get the TV bought and sorting out who would keep the set afterwards could come later.

So they entered the shop and bought the Bush. The saleslady, considering £30 was quite a sum to take in compared with the average 50p and £1 they got for old books and unwanted nick-nacks, told her supervisor excitedly. To her surprise, the supervisor said the set should have been marked up at £25 and to be really honest, the assistant should take five £1 coins out of the till, chase after the three enthusiasts and refund the fiver.

The saleslady fully intended to do this but then realised she could not refund the money equally and considering the three men had been happy enough paying £30 in the first place, she gave them back just £1 each and put the remaining two coins back into the till as a 'donation'.

So far, so good. But the customers paid £9 each and three nines are twenty-seven. Add the two £1 coins that the lady put back in the till and you have £29. Yet originally £30 had been handed over. What happened to the other pound?

If you know the answer, you could win next year's subscription free. There can be only one winner, though, and the prize will go the most amusing correct answer. Editor's decision is final. Results will be published in due course.

Three views of Steve Harris's new museum and shop premises in Chester. Walk round the broadcasting museum, then see if you can leave without buying something to do with television, radio or telephones! 'On The Air' is at 42 Bridge Street Row in Chester and will receive an editorial visit soon!





Next spring a visit to the Chalkpits Museum in Sussex (not far from Worthing but inland) would make a nice day out. This is a view of the reconstructed radio and TV dealer's showroom, complete with radios and TVs from the 1930s to the 1970s.

How-to-get-there details and opening hours of this venue and many others can be found in the Sound and Vision Yearbook (advertised in this issue).

**A rare and intriguing photo turned up by Philip Howard. The caption reads
Rehearsal for TV "Better Late", Garrick Theatre, Beatrice Lillie, 1947. The
cameras appear to be Emitrons but modified; can the experts enlighten us?**



THE JUKEBOX – MUSIC FOR MILLIONS

Alex Winward, co-editor of The Record Machine magazine, introduces a subject new to some – but certainly not all – 405 Alivers.

The heyday of the juke box was a short period of twenty years in the forties and fifties, when some of the most beautiful objects ever designed for mass consumption were made. Of course, the jukebox nowadays has nowhere near the significance that it did then, and there is very little reason to make anything other than a little brown box on the wall... the place of the jukebox has been usurped by other forms of mass-media: computer games, home video, television, and home hi-fi for instance. But back in 1950s Britain, the jukebox was indispensable as a social backdrop. For the teenager, as much a part of the music scene as Radio Luxembourg, jukeboxes were important; they were just about the only method where you could hear American rhythm-based music with anything like decent sound quality, and best of all, for just a shilling, you could choose.

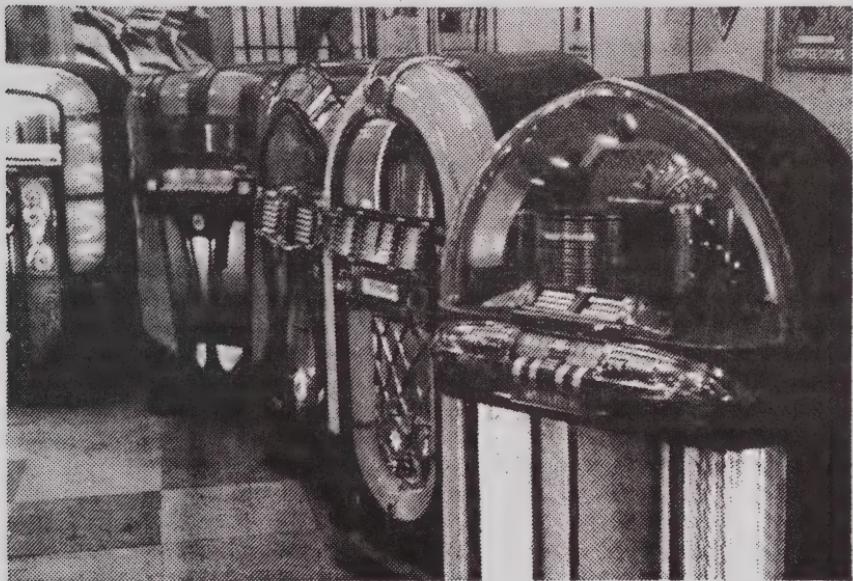
But they were after all an American invention, and the jukeboxes that were made in Britain were just a pale imitation of the American concept, and what other country could have produced such an outrageous monument to consumer capitalism?

Whether you look at the warm glow and veneer of the forties jukebox, or the incandescent lighting and chrome of it's fifties counter part, they were all designed to grab the attention of the customer, to stand out so that everyone in the diner or bar knew where the music was coming from, and where to get some more. They were designed to attract customers, and so were made to be visually gorgeous, so that people could spend hours just looking at the neon light reflect from the chrome or watching the mechanism pick up and play the records. Often to promote play the manufacturers added extra features and buttons, for instance title racks that rotate to offer different selections at the push of a button. But of course all this would be for nothing if the jukebox sounded awful, so special attention would be given to the sound of the machine, which often used cutting-edge technology to bring the customer the best music that American engineering had to offer. If you ever get the chance, listen to one of these machines and compare it with the sound of a modern CD player. No contest. CDs aren't what Rock'n'Roll and pop music is about. Music, from Mozart to Take That is for enjoyment, having fun, messing about. It is a performance art, and what a jukebox, in its own small way, does is to put that aspect of performance back into the record. The way the record is slammed onto the turntable, the action of the rotating carousel, the changing light patterns on the speaker grill- it's all very dramatic, fun and what's more rather addictive.

Jukeboxes have been slowly making their way out of the Coffee bar and into the home for over ten years now. The machines that played the background music to forty years of youth culture, miraculously surviving, are being restored and repaired by professionals and hobbyists to their original condition. Indeed, a whole industry has grown up from it, reproduction parts are made, service manuals reprinted, magazines and clubs have been formed, there are national trade shows, but of course this explosion of interest has made the jukebox become a rather pricey little object. A

1950s jukebox that would have cost £300 in the early eighties now costs well in excess of £3,000 and the top price for a jukebox, one made by Wurlitzer just before the outbreak of hostilities in 1941, can cost over £35,000! but don't let that put you off, because bargains can still be had and there are machines from the sixties and seventies that are often just as visually appealing, and though their price is climbing, they are still an affordable way of having the ultimate party animal in your living room.

Jukeboxes were made to be played over and over again without problems, and so were over engineered... and consequently they have outlived their purpose by decades, and will no doubt still be working in decades to come. Long after the death of Elvis Presley and Chuck Berry, the old electro-mechanical jukebox is still chugging away, playing records the way they are supposed to be played; got a dime, anyone?



Jukebox heaven may be closer than you think! Read *The Record Machine* (see advertisement pages in this issue or read the chapter in the *Sound and Vision Yearbook* for more information.

TOUCH-UP ARTIST

Dicky Howett offers a few tips on vintage camera restoration

Basically the secret is, don't overdo it, chaps. End of article. Seriously, if you're about to restore a camera (or indeed any other precious electronic antique) the very worst you can do is apply lavish coats of fresh paint whilst stuffing the innards with a complete change of components. Might look jolly neat and glow and gleam. But what's left is a modern 'too new' object posing as an original. To be frank, jolly nasty!

When I 'revive' old TV cameras, I begin the restoration with the object of bringing the equipment back to something approaching a typical (and perhaps fanciful) 'mid-life working' appearance. Generally, TV cameras are kept clean (to avoid unwanted conduction) but broadcast cameras are never pristine. They are industrial items, with attendant scratches and dents. So I bear that in mind when I attempt to 'restore' camera. I aim to give it that 'just wheeled out of the studio', or 'on the way to an O.B.' look. Not just some rusty-looking corroded box, but something a bit scuffed here and there. I'd hasten to point out that I'm dealing in this article only with external cosmetic restoration. I leave complex internal electronic revivals to knowledgeable colleagues!

When I originally obtained all my broadcast cameras, they were (with a three exceptions) rescued from damp sheds, garage floors or the proverbial skip. They were at the end of their working lives and looked it! However, with a modicum of effort all these cameras were cleaned and spruced effectively back to 'operational' condition.

I am no expert on restoration techniques. Indeed, I'm sure my methods might raise a quizzical brow or two. But I've found that certain processes have worked. Initially, the first task is to wash completely the all camera body panels with dilute 'Jif' or similar household surface cleaner. (Proprietary brands of car paint 'restorer' I find too harsh. The paintwork can very quickly thin down to bare metal!)

Once all the grease and grime is removed, I then assess the state of the paint work. At this stage, usually, the paint appears quite good. However, further examination might reveal ugly scratches, chips, scrapes and (on colour schemes other than grey) differences in hue. This unevenness of pigment would be due to many years exposure to light and heat.

In the case of my Pye Mk 3, (one of 18 ATV cameras used during the 1960s at Elstree in five O.B. units) the normal two-tone 'light blue and mauve' livery had transformed itself into sixteen shades of light blue and mauve, sometimes on the same side and panel! As can be appreciated this factor alone makes any kind of re-touching over a moderate area problematic. In fact, it's fraught with difficulties. Getting the right colour and shade of paint will mean a trip to a retail paint establishment (a computer-aided match is possible at a price, typically £15 per litre) but you're never going to get fresh paint with several years worth of fading built in. It might well be that at this stage no further paint restoration work will be attempted. Perhaps the 'used' look of the camera would give it some period charm. But at least the body work will

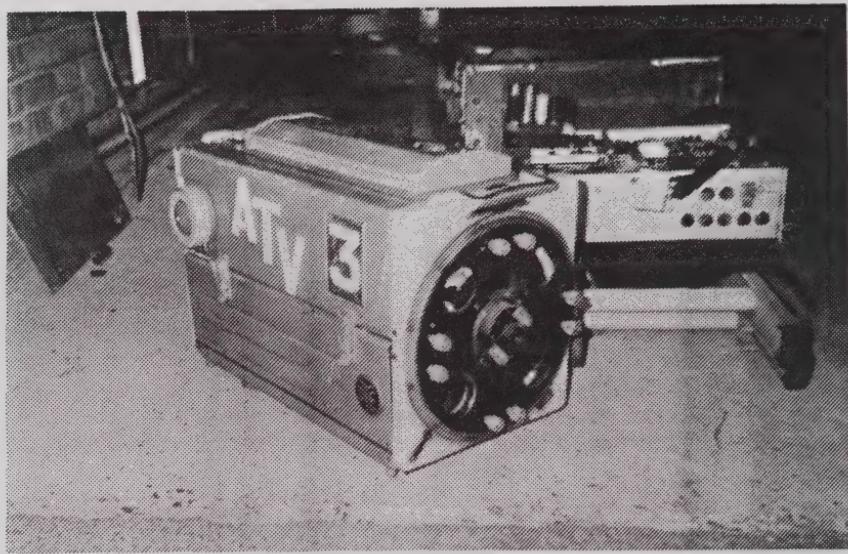
have benefited from a wash and brush up. (I won't tolerate grubby cameras in my house, and not surprisingly, neither will my wife!)

However, if there is no alternative but to re-touch then the application (once you have mixed the right shade of paint) will pose further problems. In my experience the paint, (Humbrol model kit type or any paint that suits) once applied, dries darker. This means, to get a match, the paint has to be mixed and applied lighter. All this needs a careful eye, and a measure of patience. Eventually, trial and error will produce a result, but it won't be entirely satisfactory. Although I have (in the end) managed to match colour shades, I have never been able to match surface finishes. New paintwork will never completely match the original patina. Sometimes, in order to blend old with new I've had to 'de-shine' the new paint by gently using an abrasive cleaner. Or even shine-up a patch with polish. Unfortunately even the best work under close examination will always reveal the cunning re-touch. Be careful also about re-spraying. I have never yet re-sprayed an entire camera, confining this process to a few panels or lens hoods. Again, any re-spraying will never match convincingly, the rest of the camera. Unpainted metal poses fewer restoration problems. If things are rusty, apply rust remover and/or a scrub with a wire brush. Then a liberal coat of WD40. Other than that, most metal surfaces will respond to the application of metal polish (Solvol Autosol chrome polish is a good brand). This will bring aluminium and chrome back to full gleam and make up for any deficiencies in the area of the paint restoration work.

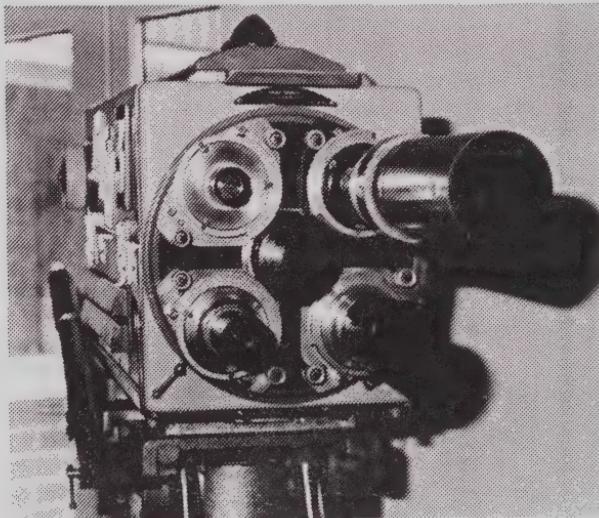
Lenses will need more care. Make sure you don't lose the 'bloom' on the lens surface. Use no solvents whatsoever! Just breathe hard and rub clean with a lintless cloth. Also, the lens barrel may be pitted with white corrosion spots. Here, you can either repaint (or spray) the entire barrel in satin matt which can be glossed up if required. Alternatively, just spot out the corrosion with black paint. Use a non-waterproof black ink if you're unsure of the end result. If you're not satisfied you can simply wash it off and try again.

As for the interior of cameras, I remove all sub-units where practicable and soak them in a basin of warm soapy water. Works wonders and removes that sticky feel. The empty camera chassis will likewise see the business end of a soapy cloth. I use also an old toothbrush (for those awkward corners). Of course, thoroughly dry each unit before re-installing. I put mine in the airing cupboard overnight. From then on, once re-installed, valves and resistors will gleam and sparkle for ever more. (Note that markings will easily wash off valves, though, so avoid getting water on the lettering).

Finally, after all the hard work, stand back a few feet and admire that old classic camera. Certainly not as good as new but better by far than a rusty heap. Note: As pictured, the genuine and original 'ATV' camera badge is a car number plate letter type/design/size called Bluemel's Pyramoid 11.



ABOVE: A battered Pye camera awaiting the Dicky Howett treatment
BELOW: The Pye Mk 3 three-inch image orthicon camera in all its original 1956 splendour.



Dicky Howett re-touches the years away.



On the next two pages Michael Bennett-Levy presents his intentions for the future of his remarkable collection of television equipment. We don't normally publish letters of this kind but in view of the widespread interest in this collection it seemed appropriate to print this information.

FAX TO: 01604 821647

Andy Emmerson esq.,
Editor "405 Alive",

22 VIII 94

Dear Andy

You asked me to let you know what I intended to do with my collection: here is the promised letter.

One day I lost my only customer for old televisions. On 28 August 1991 I wrote a final letter to him in a vain attempt to win him back offering him two sets I had for sale. I reprinted the letter in full in "Historic Televisions & Video Recorders" (published 1 April 1993), this is the last paragraph:

"Naturally you are free to buy or not to buy from me, that is business. I shall just have to dispose of them elsewhere. However I will just have a little regret if they go, because at a cost to you of relatively little money (probably less than I spend in school fees per annum) I could build for you a world class TV collection over the next two or three years."

As a dealer in mechanical antiques and early technology I do not as a rule collect for myself. My job is to help build collections for my customers but without a customer I decided to build a collection anyway and try to find the customer afterwards. My first attempt to build a collection was finished in January 1993 and was illustrated in "Historic Televisions & Video Recorders" which, as far as I know, was the first book in the world on television design as furniture. The collection as it stood then still had obvious gaps and weaknesses and over the following fifteen months I filled some of these.

The best of the first collection together with subsequent additions was exhibited first in Edinburgh in the City Art Centre in March and April this year and was then transferred to Sotheby's in London and exhibited for two weeks in August. For this latter exhibition I produced a book "Tv is KING" and illustrated the completed collection. It still has gaps but one has to call a halt somewhere and this seems an appropriate time to stop adding to it myself.

As an antique dealer it is my job to recognise items which would otherwise often be thrown away and represent them in such a manner that their importance is established and they are then preserved for future generations. If I am successful I earn a living by turning disposables into collectibles and hopefully in the process alert others to save similar items they may come across.

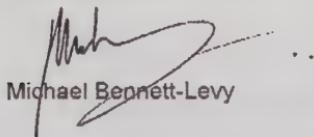
When my attention was drawn to early televisions I was amazed to discover just how cheap they were (c.f. gramophones). In every field of collecting the earliest examples are always valuable regardless. Consider for example, tin-foil phonographs, pre-World War I radio equipment, cars made before 1905, etc. If you get the date lines right the rule holds for every field from clocks to china. So why were televisions an exception? Many times I have asked that question. Here we have arguably the most important piece of technology of the twentieth century, outstripping even the motor car in its global impact and importance and yet the serious collecting and studying of the object around the world is almost non-existent. Most people are unaware that television started in the 1930s or that the British invented the public broadcasting that is universal around the globe today. Part of the answer to this question is that surviving pre-war televisions are now so rare that few collectors or antique dealers in this country will ever see or handle a pre-war set and the opportunity for dealers and collectors overseas is vanishingly small, even in the USA. In addition when I started there was no book on the subject.

In the three years I spent putting together my collection I only missed buying one important television that I was offered, a Baird T5. For the rest I paid whatever price anyone asked me, for the most part without haggling. Now the time has come to offer the collection for sale. What is it worth? The answer to that question is what anyone is prepared to offer. It has been suggested that the break-up value of the collection is in six figures so if any person or institution values the collection as a whole above the sum of its parts I am open to offers. Once it's sold that's it, I know I couldn't put it together again.

If it is not sold as a collection in the next year I will consider putting into auction.

Finally, may I give my thanks through "405 Alive" to all the many individuals who helped me. I started with virtually no knowledge and the pool of expertise represented by the readership of this magazine was invaluable. Also may I thank the members who helped me locate and find interesting sets. The resulting collection with all its faults and strengths is a tribute to them all.

Yours sincerely



Michael Bennett-Levy

The illustrated catalogue of the collection is published in "Tv is KING", a hardback book of sixty-four pages in full colour. MBL Publications ISBN 0-9521057-1-3 £15 + £2 p.& p. UK; £18 + £4 p.& p. overseas.

"Historic Televisions & Video Recorders" MBL Publications ISBN 0-9521057-0-5 £12.95 + £2 p.& p. UK; £15 + £4 p.& p. overseas.

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Of course, we aren't offering a magic wand. It is up to you to provide 'the old set' and a working one at that ! But a standards converter will prove invaluable to any serious 405-line enthusiast. So, what is a standards converter and why the silly name ?

To answer the first question, a standards converter converts composite video of one television standard into composite video of another (in our case 625-line into 405-line). Consequently you will need in addition to a Dinosaur, a source of 625-line video: (a video recorder is ideal for this purpose) and a modulator tuned to the correct frequency for your 'old set'.

N.B. We do not currently sell modulators, but watch this space.

The name ? Surprisingly we named our product before the blockbuster movie of 1993 focused our attention on these extinct animals. In essence extinct (or near extinct) creatures are our stock in trade, namely vintage television and radio. All Dinosaur products are aimed at preserving our electronic heritage. Remember we also make FM-AM converters for vintage radios, we have many satisfied customers worldwide !

	Full Kit	Complete Boards	Completed and boxed
With Interpolator	£250	£280	£340
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Kits or completed boards require a power supply:-
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PSU kits are available from us, price £20-00.

Please include postage & packing; £8-00 for complete/boxed units, £6-00 for kits etc.
Alternatively we can deliver to most vintage wireless swap meets, or the Vintage Wireless Museum (by prior arrangement) free of charge.

WARNING: Owning a Dinosaur can seriously extend your choice of vintage viewing.
N.B. We are, like you, enthusiasts. We are not a business. Please confirm price and availability before ordering.

Phone:- Dave Grant 0689 857086 or Mike Izycky 0778 344506.
4,Kemble Drive, Bromley, Kent. BR2 8PZ

ASK YOURSELF THREE QUESTIONS ...

1. Bored with the same old dreary, overpriced merchandise at collectors' fairs and antique marts?
2. Do you collect any of these?

**Stamps and Postal History
Picture Postcards
Cigarette and Phone Cards
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Old Toys
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The weirdest kind of Collector's Items**

3. Would you like to be offered a selection regularly, often at less than dealers' prices?

Yes? Then it's time you got in on the secret and discovered **DALKEITH AUCTIONS**, an established company in Bournemouth who hold auctions of all these items every month and issue detailed 56-page catalogues in advance. Can't get down to Bournemouth? No problem! Just fill in the bid form and send an open cheque or give us your credit card number. You set an upper limit for your bid and we don't abuse your trust (proprietor is a 405 Aliver!). The system does work! Contact us too if you wish to sell items to a broad range of interested and motivated people.

Enquiries to Philip Howard on 0202-292905. The catalogue of next auction costs £2 (annual subscription by post £22) but you can phone or write for your first copy FREE..

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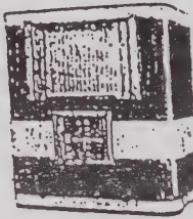
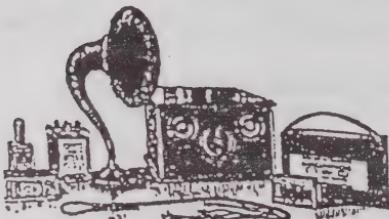
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Please print neatly and pay in U.S. funds. Make check or money order payable to: A.R.C. Send to A.R.C., P.O. Box 2, Carlisle, MA 01741 U.S.A. Payments received at old rates will be prorated to new rates. Early renewals get one extra issue/year. Two-year new subscriptions get 25 issues. Sample free.			
Charge to: Visa MasterCard Name on card: _____ Card No.: _____ Exp: _____			
Your answers to any (or all) of the questions below and on the other side will be appreciated. How did you hear about A.R.C.? _____ Member of any radio clubs? _____ Which ones? _____ How long have you been a collector? _____ About how many sets do you have? _____ Speakers? _____ What other antique radio publications do you receive? _____			

THE LEADING MAGAZINE FOR ALL VINTAGE RADIO ENTHUSIASTS

The Radiophile



SERVICING • RESTORATION • DISCUSSION
NOSTALGIA • CONSTRUCTIONAL PROJECTS

INTRODUCING THE RADIOPHILE.

As a radio enthusiast, you may already have heard something of our magazine. Why not sample it for yourself? We believe that you will agree with our readers that it is by far the best of the publications dealing with vintage radio with its authoritative yet friendly articles and its devotion to the "feel" of the period it deals with. *This is not a "coffee-table" magazine with merely superficial appeal.*

The Editor, Chas. E. Miller, has been engaged professionally in radio work since 1948 and in technical journalism since the early 1970's. His book *A Practical Handbook of Valve Radio Repair* is the definitive work on the subject. The various writers who contribute are also well qualified in their fields and provide a valuable store of information for the readers. The Radiophile also offers its subscribers a service that is unmatched elsewhere: its large library of service sheets and manuals covers a vast range of models and these are available as photo-copies at very reasonable prices - typically half or less those charged by specialist firms. The book department has on offer hundreds of volumes dealing with vintage radio and allied subjects. In addition readers may place small advertisements free of charge. The Friends of The Radiophile, an informal association, operates "get-togethers" every six months at which readers meet to buy, sell or exchange equipment - and chat - in a friendly, relaxed atmosphere markedly different from other such functions. Full details of forthcoming events are given in the magazine.

At present a six-issue subscription to The Radiophile costs just £15.00. Do yourself a favour by sending off your subscription now so that you will miss no more issues! If you would like to see a specimen copy first, to show you what you have been missing, send just £2.50. All back numbers are available at a cost of £2.50 each, including postage. Special rates will be quoted for large quantities.

Our telephone number is 0785 284696. It is manned from 0900 - 1300 and 1400 - 1700 Monday to Friday; an answering machine is usually available at other times.

*UK and Eire, surface mail. Overseas, surface mail, £21 for six issues.

The Radiophile, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

IF YOUR INTEREST IN COMMUNICATIONS EXTENDS TO
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Radio Bygones

- Whether that interest is in domestic radio and TV or in amateur radio, in military, aeronautical or marine communications, in broadcasting, audio or recording, in radionavigation or in commercial radio systems fixed or mobile, **RADIO BYGONES** is the magazine for you.
- Articles on restoration and repair, history, circuit techniques, valves, personalities, reminiscences and just plain nostalgia – you'll find them all! Plus features on museums and private collections, with colour photographs of some of their most interesting exhibits.
- Covering developments from the days of Faraday, Maxwell, Hertz, Lodge and Marconi to the recent past, **RADIO BYGONES** is edited by Geoff Arnold G3GSR, who is also Editor of *Morsum Magnificat*, the popular bi-monthly magazine for Morse enthusiasts.
- **RADIO BYGONES** is published six times a year. A subscription costs £17.00 for one year by post to UK addresses, or £18.00 to overseas addresses by surface mail. Airmail rates can be quoted on request.
- If you would like to see a sample copy, send £3.00 (£3.20 overseas) to the Publishers at the address below. **RADIO BYGONES** is not at present available at newsagents.
- Please make cheques or postal orders payable to G C Arnold Partners. (Overseas remittances must be in Sterling, payable in the UK. Cheques must be drawn on a London clearing bank).

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5/94



THE RECORD MACHINE

The Record Machine, launched last October, is a not-for-profit magazine dedicated to jukeboxes and old amusement technology. Each issue comes crammed with interesting articles about the jukebox, and we have covered so far such diverse topics as chrome plating, amplifier electronics and analog audio. Each issue we take an in depth look at one particular jukebox, along with a whole host of regular features for the committed hobbyist or the interested outsider. If you would like to know more, just send a C4 size SAE.

152 Ravensbury Road
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A year's subscription costs: UK £7.50
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MECHANICAL MUSIC

Including pre-war and post-war televisions
Tuesday 13th September, 1994.



A Marconi model 703 sold recently for £2,200

Entries are now being accepted for future sales.

For further enquiries, please contact
Antony Jones on: (071) 229-9090 ext. 220.

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RADAR DEVELOPMENT TO 1945. Special Purchase, limited stocks. A remarkable work published for the IEE, edited by R. Burns. A hefty volume (12" x 8.5"). Written by former and current radar experts. 528 pages. Progresses from the 1930s to 1945. Includes many systems used by the UK, Germany, Italy, France, USSR, USA, Japan, etc. Compiled by a professional historian. Contains many historical photographs, technical drawings and technical information hitherto inaccessible. The most authoritative early radar book to date. Original price £69. Our price £39.95 including UK postage, overseas extra.

JANE'S MILITARY COMMUNICATIONS 1989. Tenth edition. A vast volume 862 pages. Large format. Wraps. Contains descriptions, photographs and basic details of the world's military communications equipment. Brand new in carton. Published at £80, our price £45 including UK postage (overseas extra).

EARLY WIRELESS. By A. Constable. This excellent book retraces the paths of history which culminated in the final appearance of the wireless set. Many early sets are illustrated. Much information is provided for the wireless historian. 167 pages, halftones and boards. Brand new: £8.50, p&p £1.75.

BRITISH TELEVISION, THE FORMATIVE YEARS. By Prof. R.W. Burns. Special purchase of an out-of-print book on early television 1929-1939. Sponsored by IEE History of Technology in association with the Science Museum. 488 pages. Well illustrated. A highly collectible item based on written primary source material. An invaluable addition to the literature on the subject. Published at £60, our price £45 including postage.

OTHER ITEMS OF INTEREST

VINTAGE HARDWARE LIST. Published approximately every three months. Contains for sale: vintage domestic radios, communications receivers, televisions, audio equipment, valves, vintage components, Government surplus. Send two first-class stamps.

TELEVISION AND WIRELESS SERVICE SHEETS AND MANUALS

Thousands in stock from 1930s to 1960s. SAE with requirements or telephone for a quote..

VINTAGE VALVES. A listing of new and unused valves of all types for sale, 1927-75. SAE for valve list or state your requirements.

HIGH VOLTAGE ELECTROLYTIC CAPACITORS. Hunts Capacitors, can type.

32+32mfd at 350V. £3.75 each including post, two for £7 post-free.

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THE VINTAGE CINE LISTING. Published regularly, containing for sale: vintage films, vintage projectors, films, books, cine accessories and collectible cine items. Three first-class stamps for current listing or £2.25 for next four.

Access and Barclaycard taken. Telephone and fax orders accepted.

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ACCESS

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VISA

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THE SOUND AND VISION *Hobby and Heritage* YEARBOOK

The all-new **Sound & Vision Hobby and Heritage Yearbook** was launched at the National Vintage Communications Fair in May, but have you got your copy yet? It's available now at just £4.50 post-paid.

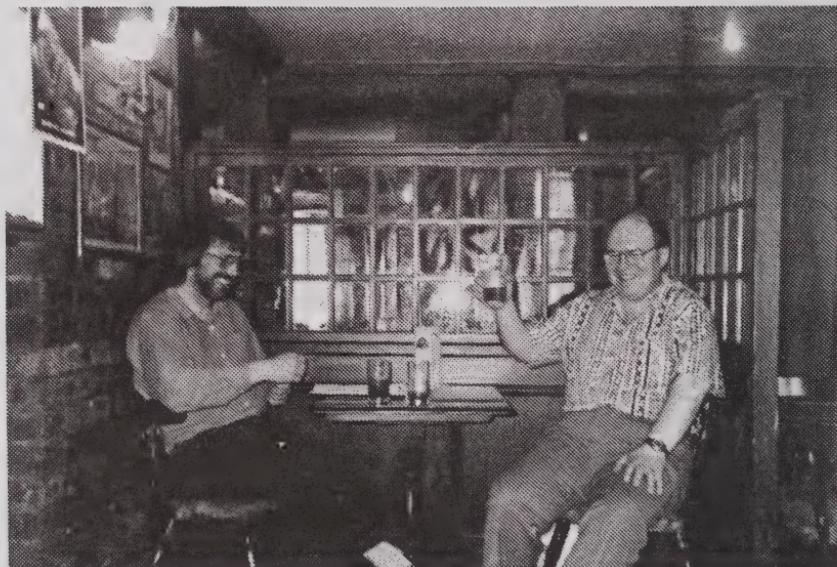
But what is the book and why is it important? The Sound and Vision *Hobby and Heritage* Yearbook is the UK's first comprehensive guide to technical hobbies relating to communications. There are dozens of specialist interests, with specialist societies, publishers and dealers supporting them, yet newcomers to these interests and hobbies have the devil's own job to find out where the action is or get in touch with kindred spirits. For trains, aircraft, automobiles and industrial archaeology there's no problem – you can walk into W.H. Smith and buy a colourful yearbook listing all the clubs, venues and events. But not for our hobbies, which is why someone had to publish this book.

Coverage is extremely comprehensive including Amateur Radio, Amusement Machines, Astronomy, Avionics, Calculators, Cameras, CB Radio, Cinema architecture and preservation, Classic Film, Computers (Historic Computers, Early Home and Personal Computers), Cult Film, Cult TV, DX TV, Fan Clubs, Film Collecting, Film Nostalgia, Film & TV Music, Gramophones, Ham Radio, HiFi of the Past, Home Cine, Jukeboxes, Magic Lanterns, Mechanical Music, Medical Electrical Apparatus, Military Radio, Morse Code, Musical Boxes, Offshore and Pirate Radio, Phone Cards, Photography, Radar, Radio and Video Astronomy, Radio Nostalgia, Satellite Observation, Satellite TV and Radio, Scanners, Short Wave Listening, Tape Recorders, Telefantasy, Telegraph Instruments, Telephones and Telephone Exchanges, TV-related collectibles, Weather Satellites, Wire

Recorders, Vintage Television, Vintage Wireless, X-Ray Apparatus and more.

We're already working on next year's Yearbook so now's the time to send in data and advertisements. At the same time, if you are an auction house, club, dealer, museum, show promoter or specialist publication or supplier we'll be delighted to offer you **FREE PUBLICITY FOR YOUR SOCIETY, BUSINESS OR ORGANISATION!!!** There's no catch: lineage entries are free and there's no obligation to take paid advertising in the guide (we will try and persuade you but there's no obligation...). Ask for our information pack if interested. Tell us too if you'd like to sell the book (usual terms).

**All enquiries to Jonathan Hill at the Sunrise Press, 2-4 Brook Street,
Bampton, Devon, EX16 9LY (tel: 0398-331532).**



The editorial team hard at work! On the left, Jonathan Hill (publisher, author and international celebrity) and right, Andrew Emmerson (compiler and conceiver of the Yearbook). The time and place: a pleasant lunch following a BVWS meeting at Harpenden (thanks to Alan Carter for capturing the occasion on film).

This is the area for buying and selling all kinds of things to do with television, new or old. Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to "prune" out the least relevant adverts or hold them over until next time. Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating "stale" material.

WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. We do require people who are commercial dealers to state this in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is "trade" and (NS) that the advertisement has been placed by a non-subscriber.

Test card music and old TV programmes are subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. Swapping same for no gain is probably not illegal but *405 Alive* does not want to test the law on this subject so we will only accept advertisements from people who will indemnify us in this respect.

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items "of doubtful origin" and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!
2. Much of the equipment offered for sale or exchange does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no responsibility for these aspects and asks readers to take their own precautions.

STANDARDS CONVERTERS. See issue 17 for a construction article and the review of the David Grant product in issue 19. Pineapple Video have ceased production of their converter. Note also David Loosers advertisement in this section for a conversion service.

MODULATORS. Two designs for modulators have been published in *Television* magazine – see issue 1 of *405 Alive*, pages 10/11. We can supply photocopies at 10p a page. Alternatively you can buy ready-built modulators from Wilfried Meier and David Newman (see ad in this section).

COMPONENTS. Most valves and other components are not hard to find: we can mention Billington Export (0403-784961, £50 minimum order), Colomor Ltd (081-743 0899), Kenzen (021-446 4346), Wilson Valves (0484-654650, 420774), Sound Systems of Suffolk (0473-721493) and PM Components (0474-560521). For hard-to-find transistors we have heard of AQL Technology (0252-341711) The Semiconductor Archives (081-691 7908), Vectis Components Ltd. (0705-669885) and Universal Semiconductor Devices Ltd. (0494- 791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV,

also all manner of spares, try **Antique Radio Supply**, (phone 001-602-820 5411, fax 001-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

SERVICE DATA. The following firms are noted, and don't forget the annual volumes 'TV & Radio Servicing' at the public library.

Mr Bentley, 27 DeVere Gardens, Ilford, Essex, IG1 3EB (0181-554 6631). Thousands of technical manuals and service sheets.

Alton Bowman, 4172 East Avenue, Canadagua, NY 14424-9564, USA. Schematics for all USA radio, TV, organ, etc equipment 1920-1970.

Mauritron Technical Services, 47a High Street, Chinnor, Oxon., OX9 4DJ (01844-351694, fax 01844-352554). Photocopies of old service sheets, other technical data.

Savoy Hill Publications, Warrens View, Wrington Hill, Wrington, Bristol, BS18 7PR (01934-863491). Large library of service data for photocopying. Fixed price means you may get a lot – or not a lot – for your money.

Technical Information Services, 76 Church Street, Larkhall, Lanarks., ML9 1HF (01698-883344/888343, fax 01698-884825), 'World's largest selection of manuals, 1930s to current date, British and foreign'.

In addition, 405 Aliver **Bernard Mothersill** has offered to photocopy (at cost) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are dozens and dozens, mainly Alba, Ekco, Bush, Ferguson/Thorn, GEC, Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott, Philco, Regentone and Ultra. Write with international reply coupon plus unstamped self-addressed envelope to him at 3 Cherrywood Close, Clonsilla, Dublin 15, Eire.

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.
2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.
3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 1956 12" table model TV, say so!
4. Put yourself in the position of the reader. Is all the information included?

NOTE: *Thanks to referrals and mentions in the press we are now receiving a fair proportion of advertisements of sets for sale from members of the public. We print their descriptions in good faith but their descriptions may not be as accurate or as well-informed as those made by, say, a keen enthusiast.*

APLEA! *When sending in your advertisement please do put a date on it. We don't normally type in your advertisement on the day received and instead all small ads go into a file ready for typing later. But what happens then if I come across three undated ads all from the same person and one of them says 'This is my new ad, please cancel previous ones'? It does happen, so please be kind enough to date your ad.*

IS IT VALUE FOR MONEY?

It's unwise to pay too much but it's also unwise to pay too little.

When you pay too much, you lose a little money, that is all. When you pay too little, you

sometimes lose everything because the thing you bought was incapable of doing the thing you bought it to do.

The common law of business balance prohibits paying a little and getting a lot. It can't be done. If you deal with the lowest bidder, it's well to set aside something for the risk you run. And if you do that, you will have enough to pay for something better. [Attributed to John Ruskin, 1819-1900.]

STANDARDS CONVERSION: Coming soon, a professionally designed unit for 405 enthusiasts. Prices start around £250 in kit form up to £800 for a fully-built professional unit. For more information contact me, Dave Grant. Phone 0689-857086 or through the Vintage Wireless Museum in London. See also display advertisement in this issue.

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of **405 Alive**. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, EIAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 0473-328649. (Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.)

PHILIPS 1500 TO VHS CONVERSION SERVICE: I have pristine condition Philips 1500 VCRs newly refurbished, clean heads, etc., and offer to convert any pre-1976 material on 1500 tapes to VHS. Either send tapes (1500 and your VHS blank plus adequate return postage) to Neil Ingoe, 77 Gladstone Avenue, Feltham, Middlesex, TW14 9LJ or telephone me on 081 890 7633.

AVAILABLE AGAIN: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff - ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £16.86, post paid and including VAT. Smaller quantities are not available from Greyleave, only in multiples of 12 tubes. Send your order to Greyleave Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0533-877777). And do it today while stocks are still available!

(If you really want only one or two tubes, smaller quantities are available from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.)

REPAIRS: vintage TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation - deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries - thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427-890768.

REPAIRS: vintage TV and radio repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 0797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

SALE: Kenzen is having a sale of valves. Most TV types available at £1 each. Send wants list and

SAE for a quotation. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG (021-446 4346). For our latest free lists please send A4 SAE with 36p stamp. We also supply video monitors, computers, test gear, oscilloscopes, etc at bargain prices for callers. Please telephone first if you wish to pay us a visit. (T)

OFFICIAL BINDERS FOR 405 ALIVE

Tony Clayden supplies of A5-format Easibinders for filing your copies of this magazine (or any other similar sized publication!). Unlike most binders of this kind, which have a magazine title gold-blocked on them, Tony's ones do not; instead they have a clear pocket where you can insert a paper label, making them much more useful. Buy loads and bind all kinds of other magazines too! A binder holds up to 12 magazines and there are two colours, dark green and brown, and the price is just £4.95 plus £1 post and packing. Include a sticky label with your name and address, but no stamps; postage is paid. Cheques made out to A.M. Clayden please: he lives at 64 Exeter Road, London, N14 5JS. Ring first on 081-361 8881 to check supplies are in stock.

VALVE SALE: New boxed valves by Mullard, Mazda, Brimar, etc. All types £1 each, 10 per cent discount for orders 10-plus, 25 per cent discount for 50-plus. Quantities of each type vary from 1 to 75.

6BW7, 6CD69, 6F1, 6F12, 6F15, 6F23, 6F25, 6F26, 6F28, 6F29, 6F30, 6L18, 6/30L2, 12AH8, 12AT6, 12BA6, 12BE6, 19AQ5, 20L1, 20P3, 20P4, 20P5, 30C1, 30C15, 30C17, 30F5, 30FL1, 30FL2, 30FL12, 30L1, 30L15, 30L17, 30P12, 30P16, 30P18, 30PL1, 30PL13, 30PL15. DY86/7, DY802, EB91, EBF87, EC90, ECC81, ECC82, ECC84, ECC85, ECF86, ECH81, ECL80, ECL82, ECL83, EF42, EF80, EF85, EF91, EF95, EH90, EL86, EL95, EY51, EY83, EY86/7, HK90, PABC80, PC86, PC88, PC97, PC900, PCC84, PCC85, PCC89, PCC189, PCF80, PCF82, PCF84, PCF86, PCF200, PCF801, PCF802, PCF805, PCF806, PCF808, PCL82, PCL83, PCL84, PCL86, PCL88, PFL200, PL36, PL81, PL82, PL83, PL84, PL508, PY33, PY81, PY82, PY83, PY88, PY800, PD500. R.M. Webb, 78 Station Road, Rolleston, BURTON-ON-TRENT, DE13 9AB. Tel: 0283-814582. (T).

FOR SALE: Ekco model TC267 17" console set. BBC, ITV plus Home, Light and Third programme VHF tuner. Aluminised tube, optical filter and Ekco spot wobble feature. Dignified cabinet in walnut veneers, in good high-polished condition. Measurements 35" tall x 19" wide x 22" deep, said to be in perfect working order. Complete with the two original bills and two illustrated brochures (not for sale separately). Asking £100 or nearest offer. Write: Miss S. Cox, 36 Ninian Road, Roath Park, Cardiff, CF2 5EG. (NS)

FOR SALE: Cabinet for Murphy V310AD 17" console, £5. Unused line output transformer type Z970 for Bush A823 chassis, £10 including postage. Geoff Turner 0684-566979 (Worcs.)

FOR SALE: *Wireless Worlds* vintage collection. Complete years of weekly issues: 1935, 1936, 1937, 1938. Oddments 1931, 1932, 1933, 1934. Also other odd mags of same era. 5 pence a copy or £10 the lot. Brian Hayward G8VXQ, 021-705 3583 (Solihull, West Midlands).

FOR SALE: Newnes Radio & TV Servicing books, 1960/61 to 1980/81, twenty volumes in all. Good condition, some still with dust jackets. Offers around £50 the set, else may split later if still unsold. George Lewis, Bedford 0234-363413 (NS).

FOR SALE: Philips T-Vette transistor 405/625 portable, with handbook—offers?. Paul Ewers, Brill,

Bucks. 0844-237131 (NS).

FOR SALE: Pye Cambridge Trio Slimline 405-line TV/radio/record player. Approx. 5ft long, 3ft tall. Good condition, just one small knob missing. Radio and record player work. Asking £50 or near offer. Dean McGrath, 081-471 2154. Buyer to collect from East Ham. (NS).

FOR SALE: HMV single-band TV set, 1947 15" console model. Not in working order, no back cover but cabinet is in excellent condition. Local history available. Pye 9" early post-war set, amethyst screen, wooden cabinet in good condition. Was in good working order when loaned to local museum. Mrs P. S. DeVille, Bexton, Doncaster Road, Mexborough, Yorks., S64 0JD (NS).

FOR SALE: Dinky Supertoys mobile control room in ABC Television Service livery, fair condition, offers around £50. Murphy model V2015D dual-standard TV in Outrageous Orange, complete with chrome stand, c. 1969 £50. Book 'Classic TVs' by Scott Wood, pre-war to 1950s, mostly American. As new, £15. Barrie Portas, Grimsby (0472-824839).

FOR SALE: MEN ON THE MOON, 16mm negative film with magnetic soundtrack. Appears to be part of a BBC television film with James Burke and Patrick Moore making comments on the live broadcast pictures from the American spaceship *Apollo 11*, about to make its moon landing in July 1969. Shots of the moon surface and both astronauts, Armstrong and Aldred. Length approx. 700ft on core, appears to be in excellent condition. Offers? Brian Hemingway, Surrey 0483-272331 (NS).

FOR SALE: 200+ TV valves of the 1950s and some pre-war, including EL38, TC3DC, AC9 line timebase valves. Not expensive but must sell as one lot. Also GEC BT1155 bakelite brown/cream television in working order, undamaged case (very desirable!) – offers? Les Piercy GOJFU, Gloucester area, 0452-862773 (NS).

FOR SALE: Collection of old TVs and VCRs, including 1949 Bush console with 8" tube, Ekco TSC45, Ekco T161 1949 table set. GEC BT1252, HMV 2843, KB New Queen, Marconiphone 4618, RGD 10" d/s, Ultra VP-1453 12" of 1960. Band III converters: Ambassador in wooden cabinet, Brayhead turret tuner in original box. CRTs: Emiscope 4/1, Brimar CV109/7 in original box. VCRs: two Philips N1500, 1501, 1502, 1700, 2020. Plenty of tapes for 1500 and 1700 series. Sony CV-2100ACE VTR. Cameras for VCRs: Philips V100, V200. Ring for further details. Peter King G3WKP, Truro, Cornwall (0872-74788) (NS).

FOR SALE: Image Orthicon 3" Camera Tube in original case. Stencilled on side of case :- "BBC TEL. O.B.'s. LONDON". inside, English Electric Tube No D1320 Substandard (Tube has slightly loose base.). Open to offers; proceeds will be donated to the Isle of Wight Wireless museum. Larry Coalston, 0983-755205.

FOR SALE: Vortexion CBL stereo recorder £75, perfect except rewind needs attention. Vortexion WVB5 mono £45, perfect. Two Connoisseur 3-speed transcription record turntables with Leak dynamic pickups, £30 each. Two brand new boxed Connoisseur stereo SAU2 pickups £35 each. Clive Garner, Wallasey 051-638 4711 (NS).

FOR SALE: EMI 2001 Camera complete, Phone for details.. IVC 2001 Timebase Corrector £100.00. Motor drive amplifier for use with IVC 2001 TBCs and non servo VTRs £20.00. Marconi Mk 9 camera head in poor condition for spares.. Ikegami ITC CCU 601 and length of 37-pin camera cable.. £20.00

Glass BBC test transparency No. 52 (12" x 10" test slide) Swap for something of equal interest.
Marconi Mk8 CCU and PSU for spares. Marconi Mk 7 head PSU for spares.. Quantify of Marconi Talkback panels and Microphones.. TV lens, the sort you used to hang in front of your 1952 tele to make the pictures bigger, WHY swap etc.. Audio Jackfield, 5 rows in Neve colours ...£30. 35mm. slides of Grey scale & Cam registration chart, £2.50 ea. Spare PCBs for Link 109 camera, includes ZNA134 chip, unused, £10.
BBC White units: BBC Crosshatch gen ...£5.00 GE2M/543 BBC augmented pulse & bar generator, working ...£25.00 GE4/529 Calibration Gen. & PSU £10. GE4/532 Sawtooth & Lift Gen. £7.50 Vertical Aperture Corrector nice clean condition but one unit missing. ?? BBC switched video delay line...£5.00.. UN/643...UN/589.. MN2/511
Handbooks: Fernseh MC37 colour monitor, Barco CM33 colour monitor, Prowest PM17/9a colour monitor, Prowest PM 11/3A mono monitor, Citroen CX diesel H/book £5.00. offers or swaps. Ring B. Summers G8GQS 0895 810144/0850 014892 not QTHR

Silent Key Sale: 5 off Reliance 12" mono monitors £10ea. or £30 the lot. Marconi Instruments Sine Squared Pulse & Bar Gen.....£30. Marconi Mk7 Pal coder £30. 2 Reliance vidicon cameras with viewfinders in poor condition £20 pair. EMI dual Pal coders £40 pair. Vintage RBM 19" shadow mask hybrid colour monitor and separate decoder £35. Vortexion valve pre amp. £15. Quantity of Prowest 19" mono monitors CHEAP neg. Veteran PYE 2780 14" monitor circa 1955 unfortunately in poor condition due to bad storage hence only £35. Marconi Mk5 picture and waveform monitor £25. Phillips Hybrid Colour monitor in nice clean condition, a chance to acquire one of these increasingly rare quality late 60's monitor...£35 Samwell & Hutton Wobulator model 167....£25.00. Large Prowest Vision Mixer, needs sorting out, offers, ring for details. Pye Mk 3 Image Orthicon camera circa 1955, CCU, PSU, cables, circuits, 2 lenses, Please enquire of Paul or myself (Brian) for further details.

The above equipment is offered on a "as seen" basis no details as what works or doesn't work is available. Circuits may come to light in the fullness of time. Please contact Brian or Paul on 0895 810144 or 0522 703348

FOR SALE: Cheap new and used TV valves, must go. 100 boxed new plus some used and loads of second-hand PCF200. Ring Paul Stenning on Hereford 0432-278534 (NS).

FOR SALE: Grundig SVR 4004EL VCR (early model, derivative of Philips VCR system). With two tapes, in working order. Offers? M.B. Toft, near Rye, Sussex (0797-224004) (NS).

FOR SALE: Bush TV22 in excellent original condition, £200. Barry Harvey, Dagenham, Essex (081-984 9960) (NS).

FOR SALE: 3" image orthicon tube, very nice condition in wooden transit case marked 'BBC London Tel OBs'. Offers? Larry Coalston, Isle of Wight (0983-755205).

FOR SALE: *Practical Television* and *Television* magazine, from March 1969 to October 1986, all in official binders, 223 issues in all. Offers? Jim Howison, Bathgate, Lothian (0506-53802) (NS).

FOR SALE: Philips 385U 9" table set c. 1949 (similar to Baird Everyman) £60. Bush TV62 c. 1956, cabinet in very good condition, no rear cover £130. Pre-war wireless, Bush SAC31 v.g.c £30. Bush SW45 wireless, c. late 1930s? magic eye and short-wave log £35. Suitcase-type record player, may be Pilot, c. late 1950s £5. Ekco T205 14" table TV circa 1953, good condition £30. WW" civilian radio receiver £35. 14 approx. *Practical Television* magazines 1951-56, £10 the lot

including postage. Bush SW45 wireless, circa 1939 £30. WANTED: Pye D16T 9" console, Pye V09 9" table set styled like V4 and VT4. Channel 1 coils for Ekco T284 TV (Ekco T283 would do). Please phone Des Griffey on Luton 0582-582144. Thanks.

FOR SALE: Ekco T311 Vision set, in brown wooden cabinet, fairly good condition. Glen Dines, 262a High Street, Orpington, Kent, BR6 0NB (NS).

BOOKS FOR SALE: *Presenting Britain* by G. Douglas Boulton (1961 reprint). Picture book of Great Britain featuring some of the views used as still picture slides during trade test transmissions by the ITA. One copy only, scarce, in good condition with coloured dust wrapper, £15 post-paid. *Television and Radio in the United Kingdom* by Burton Paulo. Published 1981, this is a standard academic history of broadcasting in the UK, with a description of things developed down to 1981. No illustrations, this is a serious book but ideal for reference. Very clean copy, slight crease to dust jacket. Bargain at £8 (one copy only). Andrew Emmerson (0604-844130).

FOR SALE: A remarkable collection of first-generation of Sony reel-to-reel VTR equipment (405 lines) should be available by the time you read this. The collection of a millionaire, it comprises CV-2000 VTR, CV-2400 portable VTR, CVM-306 TV/monitor, studio camera, portable camera, camera adapter, all leads, service manuals, even sales literature (so I'm told). Offers considered for sale as one lot or separately – ring for details and availability. Condition believed good but items not yet seen at time of placing advertisement. Andrew Emmerson (0604-844130).

FOR SALE: Various boards and other items removed from Philips VCRs, viz. tuner/timer board (including clock) for N1501, also mains transformers, capstan, scanner and threading motors, some small mechanical items including the capstan and flywheel, threading switch and a level meter! Also signals and servo boards for N1502. Further items may come to light, possibly one or even two complete N1700s. Prices negotiable but low – would swap for new upper drum head assembly for N1502. **WANTED:** service manual for Sony TV9-306UB TV to buy or copy. Mike Izicky, 14 Cedar Close, Market Deeping, Peterborough, PE6 8BD (0778-344506).

FOR SALE: Three Panasonic WV341 studio cameras £20 each, Panasonic MX10 vision mixer £450, Sony XVC colour corrector £225, TOA ED4500/WT736 radio mike tx and rx £345, Tascam MX80 mic/line mixer £450, Tascam M208 8-4-2 production mixer £450, Philips LDK5 manual 1 £15, Dinky BBC Roving Eye model VGC £25, Dinky BBC Extending Mast vehicle model in need of parts £5, Betamax alignment tape £5, 48 Sony BCT20G Betacam tapes used once £1.50 each. Postage extra on all items. **WANTED:** 10:1 zoom lens, C-mount, also maintenance manual for Sony HVC 2000 camera. Nigel Phillips, 80 Johnston Road, Oakdale, Poole, Dorset, BH15 3HT (0202-670733).

FOR SALE: Ekco TMB272 battery/mains 405-line TV/radio – the picnic TV of the 1950s. Good condition, with mains lead, looking for offers in region £50 to £75. Mr J.L. Wooltorton, Chelmsford 0245-251550 (NS).

FOR SALE: Rediffusion Colour 22 receiver with shadow-mask colour tube, circa 1972. Working order. Would like to raise £30 but if you interested please make me an offer. Wilton B. Smith, London 081-670 4192.

FOR SALE: Retrovisor Mk 1 [i.e. 1993 version] in brown. New with two-year guarantee. One only,

to clear at half-price, £250 including VAT. Buyer collects. Tel Steve on 0386-882280.

FOR SALE: Telequipment WG42 405-line pattern generator, with attenuator, slight rust on case but not too tatty. Seems to work too. Dave Wittering, Luton 0582-412790 (NS).

FOR SALE: Magnifying lens for small-screen TVs of the late 1940s/early 1950s, on wooden stand, in good condition. Mr Cannings, 63 Upper Farm Road, West Molesey, Surrey (081-979 9450) (NS).

FOR SALE: Silly offers invited for the following items, for museum purposes and loving homes only.

Ekco TV T284 17-inch table set; Bush TV75R 17-inch table set; Pye L75B valve portable (octal); GEC BC9239 radiogram + SW; Cossor model 238 with eliminator; Class D wavemeter; Marconi TF144G signal generator. Graham White, Luton 0582-491698.

FOR SALE: Rarity! Tapes for CVC video recorders, used only once, £3 each plus postage. Terry Martini 6, Levant House, Mile End Road, London E1 4RB (071 790 6807, fax 071 702 8774).

WANTED: Projection televisions, preferably Ferranti, must be complete with MW6/2 tube and Schmitt optical unit. Leslie Hine, Cumbria (0229-582557/584458).

WANTED: Early CRTs needed for restoration projects, e.g. 3/1, 3/2 (5" and 7" Emiscope tubes); Emiscope 15" TA15; Baird, Cintel, Cathodovisor 15" type 15MW1, also MW22-16, MW31-16, MW31-74. Details or sketches of Marconi Smoker's Cabinet radio type RB12 (believed similar to type VB4) for restoration project. Also copies of *Radio Constructor* magazine in the smaller, early format from 1947 to 1961. Image converter tube type 6032 or similar. David Boynes, 10 The Garth, Winlaton, Blaydon, Tyne & Wear, NE21 6DD. (091-414 4751).

WANTED: Ekco TMB272 portable complete with leads. Leslie Hine, Cumbria (0229-582557/584458)

WANTED: Video on 625 lines of material about BBC television and radio: *Cough and You Deafen Thousands, TV50 - The First 50 Years of Television*, etc. Anything from the BBC's 50th in 1972. Contact Andy Boot on 081-558 7442 or write: 50 Bulwer Court, Bulwer Court Road, London E11 1PB. I will gladly cover all costs involved.

WANTED: colour and b/w EIAJ VTRs, also aerial for Sony TV9-90 portable. Mains lead and input plug for Philips T-Vette; Emblem/tuning hole cover for HMV 1910 with piano key tuner; Line output transformer for GEC 2028 dual-standard set; Mains lead and rechargeable battery (American Ever Ready type 564) for Sony TV9-306 portable. Pat Hildred, 0532-402841 evenings, 0532-706066 day.

WANTED: 1. Have you been recording *The Golden Days of Radio* lately on Radio Two? I am missing the early ones, namely *Holiday for Strings*; *The Show Band Show*; *Make Mine Music*; *Ray's A Laugh*; *Edmundo Ros*; *Winifred Atwell's Piano Party*. Pay costs or swap for plenty of other radio material.

2. I'm looking for small quantities of two discontinued Radiospares items that you might have tucked away. Lightning flash red arrow on white sticky label, approx. 2" x 1". For refurbishing an

old item I need about six of these labels which were in fact printed on a self-adhesive fabric material. Also self-adhesive aluminium escutcheons (RS called them bezels) for slider pots. These thin pieces of printed aluminium had a slot punched out of the middle and you stuck them over the slot you inexpertly pierced in an instrument case. The escutcheon covered your rough slot and also the fixing screws. RS don't make them any more but I need two of them. Donors will be rewarded! Andrew Emmerson (0604-844130).

DESPERATELY WANTED: Does anyone have a copy of the following:

Opportunity Knocks 1967 , where Mary Hopkin gets beaten by Wendy King playing the uke;

Star Time 73, with Wendy King;

Never Mind the Quality, Feel the Width;

Any 'Good Old Days' shows with Wendy King?

Please contact Pat Hildred 0532-402841 on behalf of Wendy King!

WANTED: The following Pye monitors 842843 (11") 842844 (14") The side panels have the same black covering as the Lynx cameras. I would prefer the triple standard versions of these (designated /00)and ones that are in good condition although I will accept ones with duff tubes as I have spares !! Also looking for a Philips CTV monitor Type EL 8555 (heavy lump) circa 1967 or similar for restoration/repair & a Pal P colour card for IVC 761P VTR (Other VTRs also required) . A IVC TBC & IVC 7000 series Camera. Also Complete set of Television mags required from 1980 to 1989.(mine were ruined by damp !) Good prices paid for the above. Terry Martini 6, Levant House, Mile End Road, London E1 4RB (071 790 6807, fax 071 702 8774).

WANTED: Episodes on VHS of vintage ITC programmes. The Forest Rangers, Fury, Stryker of the Yard, Oh! Susannah. Contact Alan Keeling, 28 Walters Road, Oldbury, Warley, West Midlands, B68 0QA.

WANTED: Pye television IF strip, as used in 405/625 line dual standard model 67 and 368 chassis. Mike Izzycky 0778-344506.

WANTED: Info, cables for a Philips colour studio camera type LDK5 (ex-Thames TV, mid-1970s). Is there anyone out there who has worked with one of these or has got one working? Philip Howard, Dalkeith Auctions, 81 Old Christchurch Road, Bournemouth, BH1 1YL. Phone 0202-292905 (work), or evenings 0202-556185.

WANTED: Video recordings of sporting events from the 1950s and 1960s. Has anyone got any pre-1960 F.A. Cup Finals on video? Also wanted: radio and TV dealers' clock, especially the one with the old tuning signal clock as broadcast in the early 1950s, plus early 1950s TV annuals. D. Smith, 0455-230553.

WANTED: Radio and TV trade advertising, in any form but especially illuminated signs, advertising clocks, enamel signs, stand-up displays, stand-up cards, posters, etc. Please phone Bill Young on 0875-870335 and I will return call.

WANTED: Ektar 35mm. film camera lens with approx 2 3/16ths inch fine thread mount. Circuit for Aston time code reader "TD20". Circuit for Tektronix ITS gen 148. Circuit for CEL P169v 8x4 vision matrix. Circuit for Marconi TF2701 Bridge. Working rain covers for the Marconi Mk 8 camera. Pye, EMI, and Marconi television product catalogues for 1950 - 1970 wanted for research for article / book.

TV related books wanted WHY. 1.25" HOP Plumbicons. Bosch KCN portable camera circa 1975 for collection. "G Plan" teak wall unit and base unit. B. Summers G8GQS 0895 810144/0850 014892 not QTHR.

WANTED: My 1937 RGD mirror-lid set is missing its TV chassis and CRT. I am told a 1947 or 1948 model chassis would fit and this might be easier to find than a pre-war one. Can you help? Brian Middler, 0932-859027.

WANTED: Small transistorised portable TV (American, Japanese, British). Distance no object, will collect if price is right. Also small portable pocket radios. Your price paid. Send offers to Enrico Tedeschi, 54 Easthill Drive, Portslade, Brighton, BN41 2FD (tel/fax 0273-410749).

WANTED: Beovision model 2600, 22" colour TV of late 60s/early 70s Keith Parker, 20 Herbert Road, New Southgate, London N11 2QN. (081-889 3779).

WANTED: Set of coils and scan coils and any components, wiring diagrams, etc. for a 9-inch Viewmaster, which I built in 1950 but got destroyed. I am now rebuilding one. Can anybody help? Len Smith, Katy's Nook, West Lambwath Road, Withernwick, Hull, HU11 4TL (0964-527429).

WANTED: 1950 Murphy 12-inch TV set, console model V120C/L or just cabinet. Must be woodworm-free. Also need service manual to restore above. Gordon Bates (081-423 6075).

WANTED: on film or tape, detective series of the 1950s/60s, Interpol, Tension (Vise), No Hiding Place, etc. Ray Aguilar, 081-461 3887 evenings.

WANTED: Sony ICR-100, 8-301W (TV). Standard Micronic Ruby. Any transistor radio made before 1958. Any WWII Japanese radio set, e.g. type 94-5 TX and RX, 94-6 TRX. Noriyoshi Tezuka, 1-11-2-403 Hiroo, Shibuyaki, Tokyo 150, Japan (tel: +81 3 3440 8392, fax +81 3 3440 8396).

WANTED: Sony 8-301W television and any of the Marconiphone combined TV-radios. Enrico Tedeschi, 54 Easthill Drive, Portslade, Brighton, Sussex, BN41 2FD. Tel/fax 0273-410749.

WANTED: Handbooks for EMI 203 camera. Cash offered. Dicky Howett, 0245-441811.

WANTED: Early recordings of London's Capital Radio, especially opening hour, first commercial broadcast, etc. Lots of radio recording swaps. David Laine, Flat 2, 33 Beckett Road, Doncaster, Yorks., DN2 4AD. 0302-321066.

ASSISTANCE WANTED: Looking for information on the Colvern 'Dual Range Short Wave Coil'. This was a component used in some pre-war radios, baseboard mounting, about 2 1/2" tall on a rectangular base with rounded corners. Visually it was similar to the Aerial/HF Coil made by Colvern. Do you have one to dispose of or can you supply technical details so I can wind one? All help appreciated, Ed Dinning, 0207-70122 weekends only or 0604-720954 during office hours Monday to Thursday.

HELP! Has anyone got spare belts and tapeheads for a Shibaden SV-700 video tape recorder? If so, please give me a ring. Edward Nowill, 081-874 0069.

SWAP: Scarce camera tubes. Image iconoscope, a Soviet copy of an RCA 1937 model, not working, as used in Hungary 1959-1964 on 625 lines. Fernseh recording tube VBP1010B circa 1965/6, used, in working order. Scope tube, Mullard DG7-5, circa 1960, used, not working. Four photomultiplier tubes for telecine (flying spot type), one RTC 53APP, two Philips XP1002, one RCA 5819. All new unused items. Two klystrons (microwave oscillator) Thomson TV2211 red 0.1watt 11 GC, used, working, circa 1975. Two nuvistor (miniature metal valve) RCA 7586, circa 1975, used, working. One vidicon EEV P84, circa 1970, used. One deflection coil assembly for Marconi MK IV I.O. camera, circa 1965, used, working. I will be pleased to exchange these for other items. Janos Koreny, Zalai ut 11/a, Budapest H-1125, Hungary.

SWAP: Sobell Magic Eye television, believed late 1940s and made only for one particular group of furniture stores. Probably not working but believed to be quite scarce. I will be pleased to give this to someone who can offer me in return a clean and *working* 405-line set of the 1950s or 60s. Mike Burdett (Watford, Herts.) on 0923-822831 (NS).

CALLING ALL DXers! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... you should be reading *Transponder*, the definitive subscription newsletter. For details ring 0270-580099 or send SAE to Transponder, P.O. Box 112, Crewe, Cheshire, CW2 7DS.

FILM TO VIDEO CONVERSION for standard 8, super 8, 9.5 and 16mm. Personal service using professional equipment, by a 405 enthusiast at competitive prices. Send large SAE for full details or describe your specific requirements. We regret we cannot handle 405/625 conversions! Lionel Fynn, Transatlantic Video Copyshop, 11 Castle Road, Bournemouth, BH9 1PH. Tel: 0202-527559.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 071-928 3535 (switchboard) or 071-401 2636 (recorded information line).

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION. Never mind about the first two, you'll find the television section interesting enough. Location is Prince's View, Bradford, Yorks., BD5 0TR. Telephone 0274-727488. Open Tuesdays to Sundays 10.30 - 18.00. Closed Mondays.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, Melody's Antique Galleries, 42 Bridge Street Row, Chester. Tel: 0244-348468 daytime or 661062 evenings.

TEST CARD & IDENT VIDEOS FOR SALE: 55 minute video presentation made for the BATC "The Development of the TV Test Card". Andrew Emmerson interviews George Hersee, designer of Test Card F. Lots of old test cards included.

Also ... "Exotic TV Idents" covering East Germany, USSR, Poland, Czechoslovakia, Estonia and Romania, Mongolia, Libya, Algeria, New York, "BBC London" and many west European

countries and satellite channels. Further expanded edition, now includes several USA idents as well as test cards from Slovakia, Ukraine, Angola, Armenia, Bulgaria and Cyprus. In all there are well over 100 test cards, station idents, news programmes and start-of-day recordings, lasting over an hour.

And now... Idents Tapes 1 and 2. Literally hundreds of vintage and recent TV test cards, captions, idents etc from Britain, Ireland and the rest of the world. Two E-180s crammed full!

All titles cost £9.99 per tape, VHS PAL only. Please allow 14 days for delivery. Andy Emmerson, below.

FILM TO VIDEO TRANSFER (TELECINE): At last – an affordable telecine service! I can transfer 16mm films (not other gauges, sorry) to VHS or S-VHS, far cheaper than commercial firms. You can collect/deliver and supply your own tape to save money if you prefer. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 0604- 844130.

GOOD HOMES WANTED!

The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication – after then it's probably the corporation rubbish dump or an antique shop. You have been warned!

Ferguson 992 no cabinet but otherwise complete, including cct dgm and manual. Ideal for spares, was working when last used 25 years ago! Dieter Kolb, Beaconsfield, Bucks (0494-674129) (NS).

Ultra model 6604 convertible 405-line set, circa 1962/3, working order. Nominal sum. R. Bailey, 51 Robin Gardens, Waterlooville, Hants., PO8 9XF (0705-232264).

Four TV sets, all valve. Two dual-standard; one GEC (rescued from skip), one Bush 19" de luxe (in good condition). Two UHF b/w sets (untested, probably not working). E.S.C. Nowill, London SW15 (081-874 0069).

Bush TV95, was in working order when last used but veneer is dried out and cracked in places. Cabinet measures 20" wide x 19" tall x 14" deep. Arthur Oliver, Stockton on Tees (0642-584413) (NS).

Philips reel-to-reel 4-track recorders EL3556A/15 (WR02) and N4307/85 (WT07), Philips G8 22" TV with ultrasonic remote control. All the above are non-functioning but the parts must be useful to someone. Free to collector. Paul Dallosso (Kenley, Surrey) on 081-660 4400 (NS).

Bush CVB681 colour monitor, hybrid valve/transistor, modified from 625-lines NTSC (yes!) to PAL. Large, heavy and extremely rare so needs a good home and a bit of tender loving care. Richard Russell, Gravesend (0474-533428) (NS).

Bush TV43 free to good home. Kim Faulkner, near Dartford, Kent (0322-553953) (NS).

Chassis for Murphy V200 and V210, complete with tube and circuit diagram but no speaker, free to anyone with means of collecting. Bill Yeo G2CVY, near Barnstaple, Devon (0271-43355). (NS).

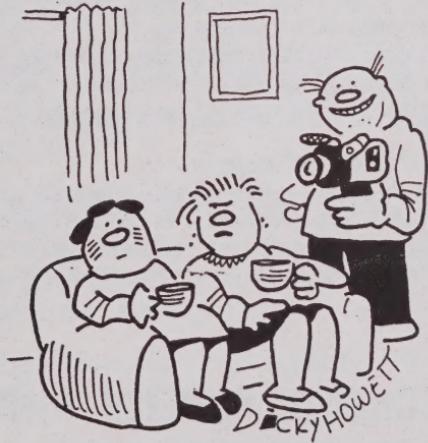
Ferguson Personal TV model 3629, 12" screen in teak case with dark green front panel. Attractive design, stored in attic for 20 years. L. A. Peatfield, 1 West Lea, Grimsby, DN33 2PQ (NS).

Two Philips G8 colour TVs, working, good tubes, free to clear. Several dodgy old VHS video recorders, Philips 1500 or 1700 machines – haggle! Philips stereo open-reel tape recorder, joystick control – offers? Tandberg 641X stereo open-reel tape recorder, mint £75. Alan Carter, Croydon 081-688 7344.

About ten Tandberg colour TVs, beautiful rosewood cabinets, good shadowmask CRTs. Ideal source of spares for these unsurpassed sets; shame to scrap them! Also some early 1950s 405-line TVs at low prices. H.L. Elliott, 29 Lowther Road, Whitehaven (0946-693671 shop hours) (NS).

Cossor 405-line TV of the 1950s, Ekco ditto, 1960s free to clear. Also hundreds of valves and most TV service sheets since the late 1940s. Ken Taylor, Bristol 0272-516353 (NS).

Murphy TV test pattern generator TPG2 + operating instructions + letter from supplier, probably early 1950s. Also Advance signal generator model 2 and several old AVO meters in bakelite cases. Mrs Harries 0291-691084 daytime only. Equipment is in Raglan, near Chepstow (NS).



PAY NO ATTENTION - HE'S JUST
WAITING TO VIDEO SOMETHING SILLY
SO HE CAN SEND IT TO
JEREMY BEADLE!

HOW TO CONTACT 405 ALIVE

The chief glory of every people arises from its authors.

We want to hear from YOU! This is your magazine, so please send in your letters, notes and articles; don't be bashful, other people will be interested in what you're doing! As we do this for fun, not profit, we regret that we cannot pay for contributions but authors are encouraged to retain their copyright and are free to publish their articles in other publications as well. Send us your advertisements too.

If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic!

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words in some popular word-processing format, ideally as an ASCII or WordStar file. Through the good offices of Radio Bygones, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

BACK NUMBERS

All stocks of back issues have been sold now, with the exception of 16, 17, 18, 19 and 20. These are £1 each post-paid. The volume 1 reprint is still available at £5 post-paid.

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQ file 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQ file 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 11 pages. FAQ file 1 costs £2.50 and file 2 costs £1.50 (both post paid). These prices cover just the cost of copying and postage.

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EXCHANGE PUBLICATIONS

You may wish to contact the following allied interest groups and publications (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

VINTAGE RADIO CIRCLE: Geoff Williams, 4 Sunnyside Park, St Ives, Ringwood, Hants., BH24 2NW.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton GOANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE (TV trade test transmissions and test card music): Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

BBC TEST CARD CLUB, Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

RADIO BYGONES (vintage radio technology): Geoff Arnold, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE (vintage radio): Chas. E. Miller, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS (current radio and TV transmitter news, long-distance reception): Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association): Barry Hill, 4 Prospect Terrace, Farsley, Leeds, LS28 5ES.

VINTAGE LIGHT MUSIC SOCIETY: Stuart Upton, 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

ROBERT FARNON SOCIETY (also light music): David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

MEMORY LANE (78rpm-era popular music): Ray Pallett, 226 Station Road, Leigh- on-Sea, Essex, SS9 3BS.

IN TUNE (music of the years 1935-1960):

Colin Morgan, 12 Caer Gofaint, Groes, Denbigh, Clwyd, LL15 5YT.

PROJECTED PICTURE TRUST (cinema history): Harold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..

VINTAGE FILM CIRCLE: Alex Woolliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.

THE BACK PAGE

405 Alive (ISSN 0969-8884) is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is at approximately three month intervals, theoretically in January, April, July and October.

Why not write? We enjoy reading your letters and receiving articles and photographs for publication: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. If you are expecting a reply you **must** include a stamped addressed envelope and preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

Editorial policy. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

We print readers' addresses only in small advertisements or when otherwise asked to. We are always happy to forward letters to contributors if postage is sent. All work in connection with *405 Alive* is carried out on a voluntary unpaid basis - sorry, it's only a hobby! - but writers retain copyright and are encouraged to republish their articles in commercial publications. In addition, authors of feature articles normally earn a year's free subscription, although this offer is made at the editor's discretion and may be withdrawn.

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